U&lc.

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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

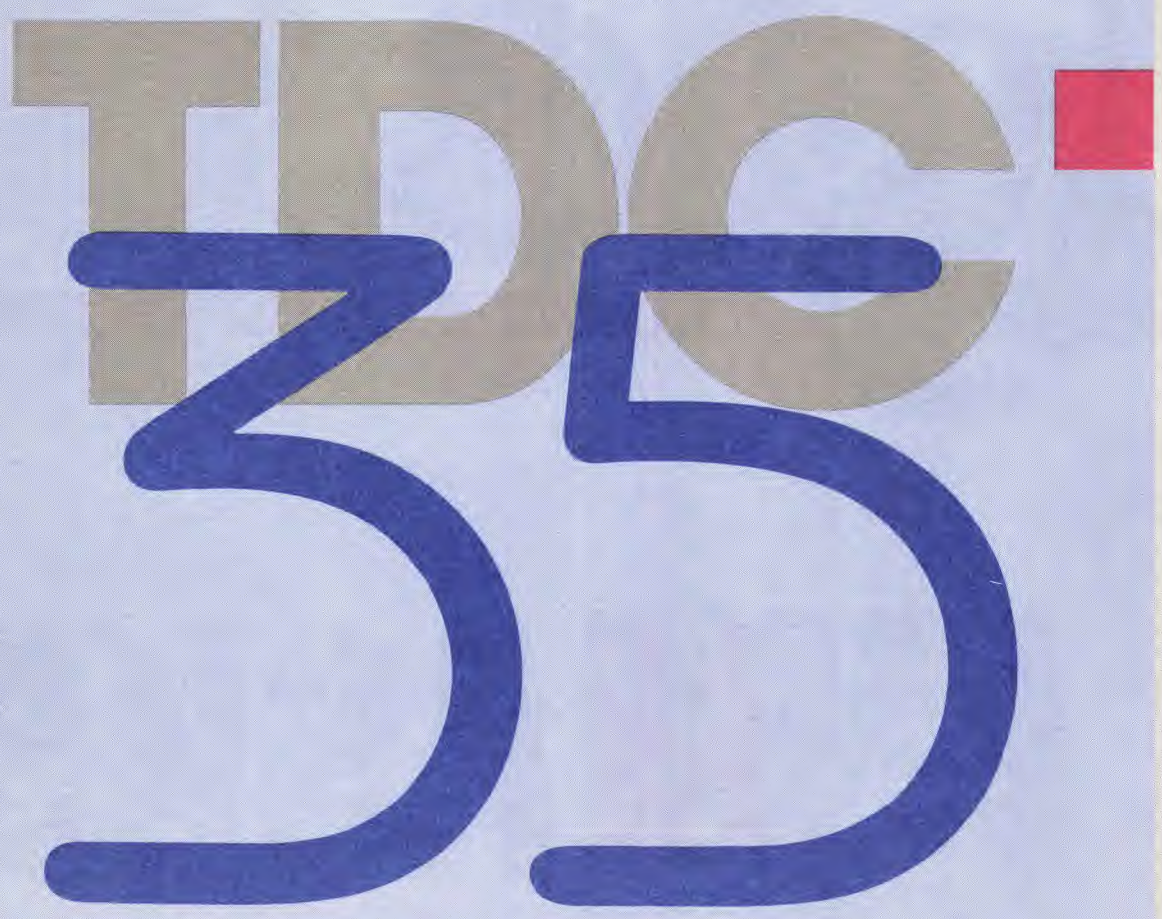
PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME 16, NUMBER 2, SPRING 1989. **$5.00**

The Eternal Allure of MASKS

See story on page 20.

ITC CENTER EXHIBITION SCHEDULE

JUNE 7 thru AUGUST 24



The 35th Annual Typographic Design Competition
Sponsored by the Type Directors Club

For the past thirty-five years, the Type Directors Club's annual competition of typographic excellence has showcased much of the best typographic work that has been created by designers, art directors, type directors and calligraphers worldwide. This year's exhibit features more than 200 examples of typographic and calligraphic work, including advertising and promotion, books, calendars, corporate graphics, editorial design, logos, packaging, posters, and stationery.

Serving on the jury for TDC-35 were:
Ed Benguiat Photo-Lettering, Inc.; New York City
Robert Cox Hal Riney & Partners, Inc.; New York City
Georgia Deaver Georgia Deaver Calligraphy and Handlettering; San Francisco
Rubén Fontana Estudio Rubén Fontana Asociados; Buenos Aires, Argentina
Karrie Jacobs Metropolis; New York City
Robert Knecht D'Arcy Masius Benton & Bowles, Inc.; New York City
Bernie Zlotnick The Zlotnick Company; New York City
Chairperson of the competition was **Martin Solomon** Martin Solomon, Co.; New York City.

Hours: 12:00 noon-5:00 p.m.
Open Monday-Friday
(Closed June 16, 19, 20, and July 3, 4.)
Admission: Free

ITC Center
2 Hammarskjold Plaza
(866 Second Avenue between 46th and 47th Streets)
Third floor
New York, NY 10017

Morning hours are available for schools and professional organizations by reservation only. For further information and group reservations call (212) 371-0699.

HEADLINE: ITC AVANT GARDE GOTHIC BOLD, ITC BENGUIAT GOTHIC BOOK SUBHEADS: ITC AVANT GARDE GOTHIC DEMI, ITC BENGUIAT GOTHIC BOLD
TEXT: ITC BENGUIAT GOTHIC BOOK, ITC AVANT GARDE GOTHIC DEMI

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Over 200 selections from the Type Directors Club Typographic Design Competition—June 7 thru August 24.

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From an unstable beginning, this slightly unbalanced character finally emerged in a variety of beautiful forms.

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Four designers who have devoted themselves to the most subtle, complex and difficult aspect of graphic design.

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The trials, tribulations and triumphs of living left-handed.

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VOLUME SIXTEEN, NUMBER TWO, SPRING 1989

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FRONT COVER: ITC STONE SERIF MEDIUM ITALIC, ITC MACHINE BOLD TABLE OF CONTENTS: ITC AVANT GARDE GOTHIC DEMI, ITC BENGUIAT GOTHIC BOOK MASTHEAD: ITC NEWTEXT REGULAR
THE INDEX TO ITC TYPEFACES USED IN THIS ISSUE APPEARS ON PAGE 64.

THE LETTER F

Our present-day 'F' had a difficult childhood. Before maturing as the solid citizen of the Roman alphabet, it held many jobs and appeared in public in a variety of costumes. The 'F' even "dropped-out" for an extended period to hold a position in a counter-culture alphabet.

In its earliest years, our 'F' was disguised as a snake—actually a horned snake, or something that vaguely resembled a sea-serpent. This was around 3,000 B.C., when it served as the Egyptian hieroglyph Cerastes.

Not entirely happy with this image, the 'F' began to change its character through the process of simplification. Eventually it lost all resemblance to a creature of any kind, and was little more than a squiggle with a topknot. Still not happy, the 'F' continued to simplify itself. In fact, by the time it emerged as an Egyptian hieratic form it was no more than an almost vertical stroke capped by a small cross-bar. With only a slight stretch of the imagination, it could be said to look like a nail.

Which may be why the Phoenicians called it "waw," a word meaning nail or hook, when they adopted the symbol into their alphabet. In its new job as a waw, the character represented a semiconsonant sound, roughly pronounced as the 'w' in the word "know." The trouble was that, at various times, the waw also

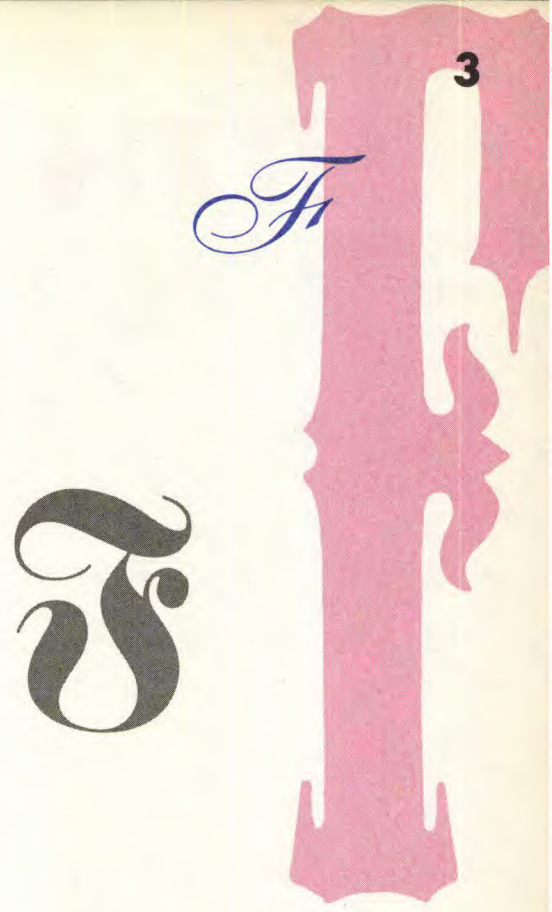
represented the 'V,' and sometimes even the 'U' sound.

When the Greeks assimilated much of the Phoenician alphabet, they handled the waw in a typically Greek—and very logical—manner. They split it into two characters. One representing the semiconsonant 'W,' the other became the forerunner of our 'V.'

The 'w' sound became the Greek diagamma, or double gamma, and was constructed by placing one gamma on top of another.

But the 'F' was still a problem-child. Although the Greeks used a common basic alphabet, they used it in a variety of ways. Ancient Greece was made up of many autonomous city-states that used this basic alphabet to construct an almost equal number of dialects. As a result, the 'F' was used for a variety of purposes. While this was all straightened out about 400 B.C., the diagamma was not to be found in the surviving alphabet.

Luckily, the character was able to find useful work in the Etruscan language. Here it provided yeoman service until the Romans adopted it as a symbol for the softened 'V,' or double 'V' sound. Even today, the German language (an important source for English) still uses the 'V' as an 'f' in words like father—which is spelled "vater" and pronounced "fahter." Finally, the sensuous horned snake found a permanent home as the very geometric sixth letter of the Roman alphabet.



An 'F' could be described as an 'E' with a missing stroke—but that would be an oversimplification. True, it is drawn much the same as the 'E.' It is about half the width of the 'M,' its center stroke is normally just slightly shorter than the top; and it is placed a little above the mathematical center of the character height.

The 'F,' however, presents a problem to the designer that is not present in the 'E': it is asymmetrical and top-heavy. As a

F ITC Gamma® Book F ITC Benguiat® Book

result, many times a few subtle changes will be incorporated into this character, which separate it from its three-armed brethren. Sometimes the middle horizontal is slightly shorter or placed a little higher than its counterpart in the 'E.' And sometimes, in serifed designs, the

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base of the vertical stroke has the benefit of a slight flair, where the same in the 'E' may even taper.

—Allan Haley

HEADLINE: ITC GALLIARD BOLD ITALIC WITH ROMAN
TEXT: ITC AVANT GARDE GOTHIC BOOK, BOLD OBLIQUE
BYLINE: BOLD OBLIQUE CAPTIONS: ITC FRANKLIN GOTHIC BOOK

WITH TYPE OBSESSED

TYPE OBSESSED WITH TYPE
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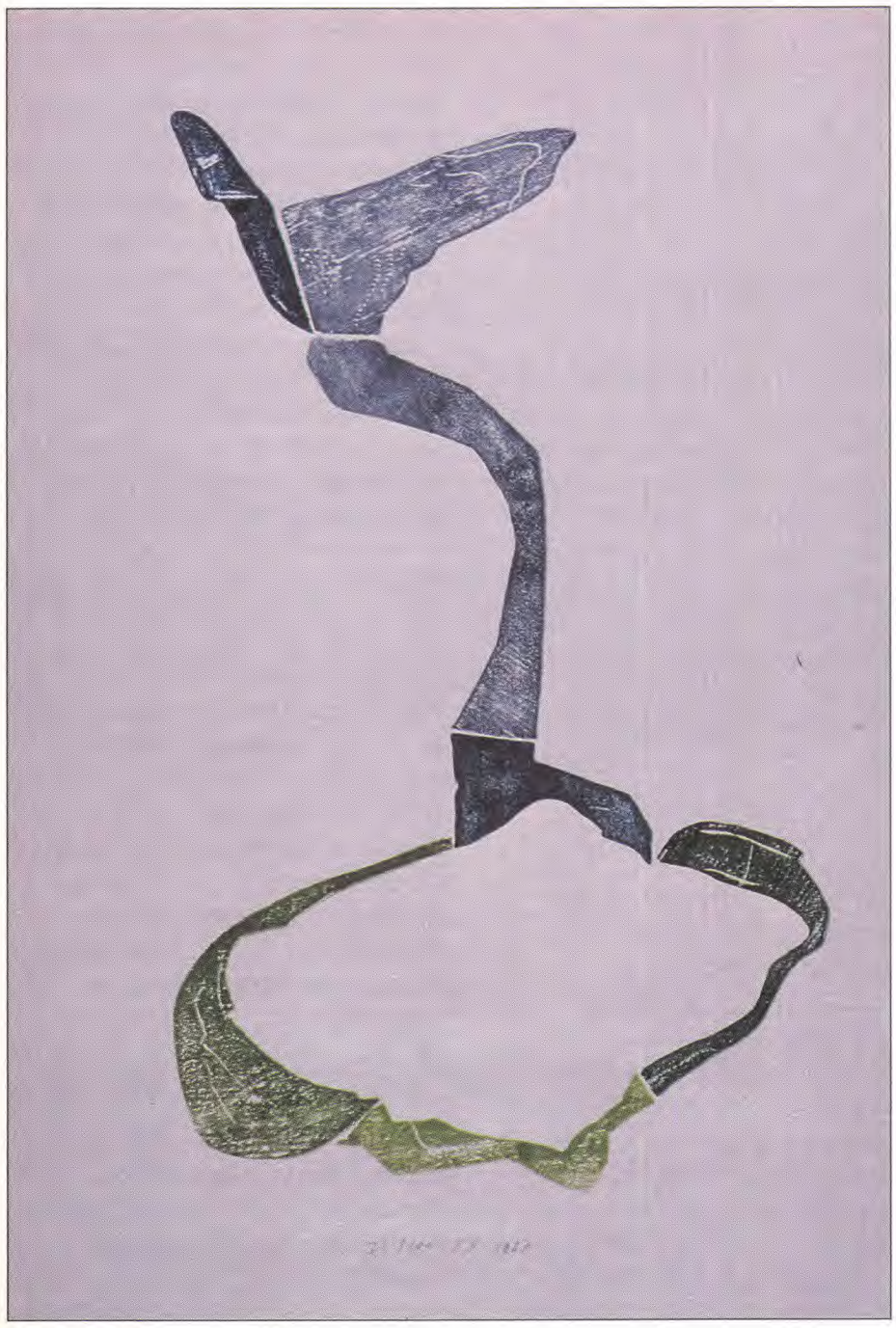
EWALD SPIEKER

GERARD UNGER



WILLEM SANDBERG

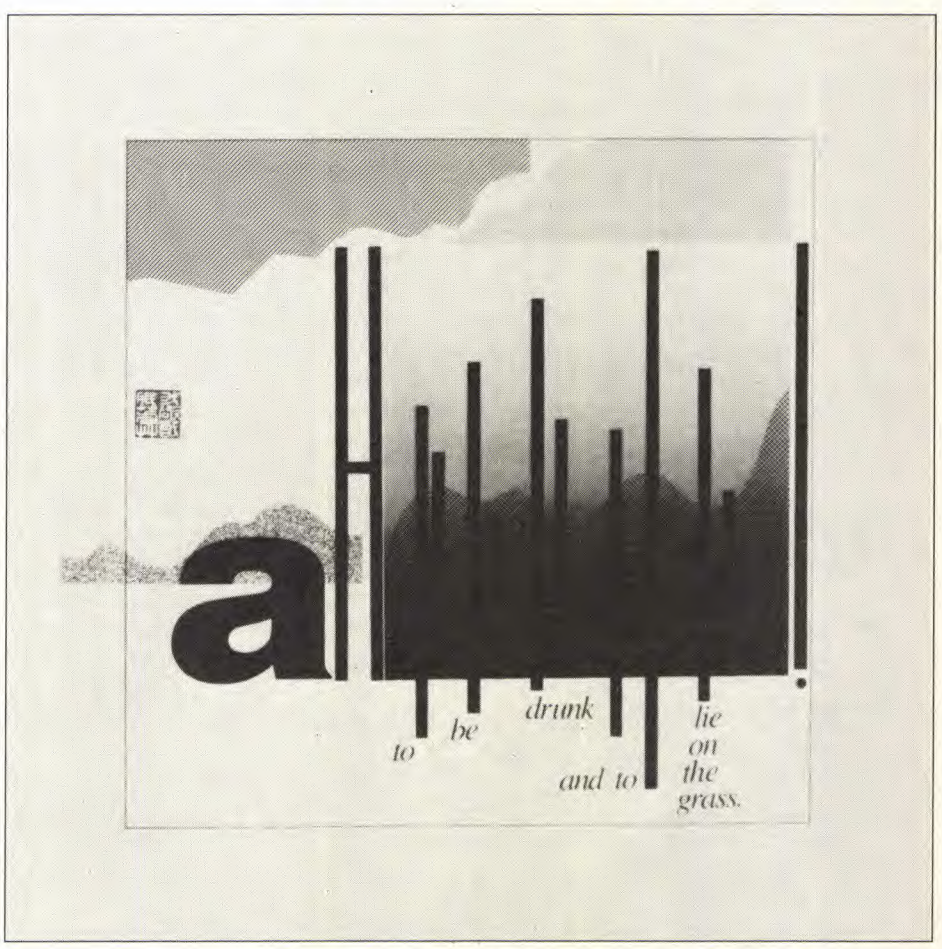
OBSESSED WITH TYPE OBSESSED OBSESSED

In the late 1950s, an American artist, Jasper Johns, filled a canvas with the numerals 1 to 0. In 1966, another American artist, Robert Indiana, made a painting of the word LOVE. A whole generation of young art students, critics, museum curators and even much of the general public was bowled over, especially by "LOVE." Replicas of the painting rolled off printing presses onto posters, T-shirts, bumper stickers and postage stamps. It was considered the height of daring, and an unprecedented move to let **numbers** and a **word** stand alone as a work of art.

The same feverish excitement did not percolate through the graphic arts community. Some designers merely shrugged their shoulders in disbelief. Others were enraged. Not because fine artists were intruding on graphic art terrain, but because so much attention was focused on an idea that was hardly an innovation...and on designs they considered mediocre besides.

What was so new, they muttered, about treating letterforms and numerals as art forms? Isn't that what calligraphy and typography have been about since day one? Manuscripts like the Book of Kells, Bibles, Prayer Books and Psalters—in Latin, Hebrew, Arabic and every language known to man—testify to our ages-old appreciation of beautiful writing.

More benevolent critics of the paintings gave them credit, at least, for making the world-at-large conscious of the numerals and letters that are so essential to our daily communication.



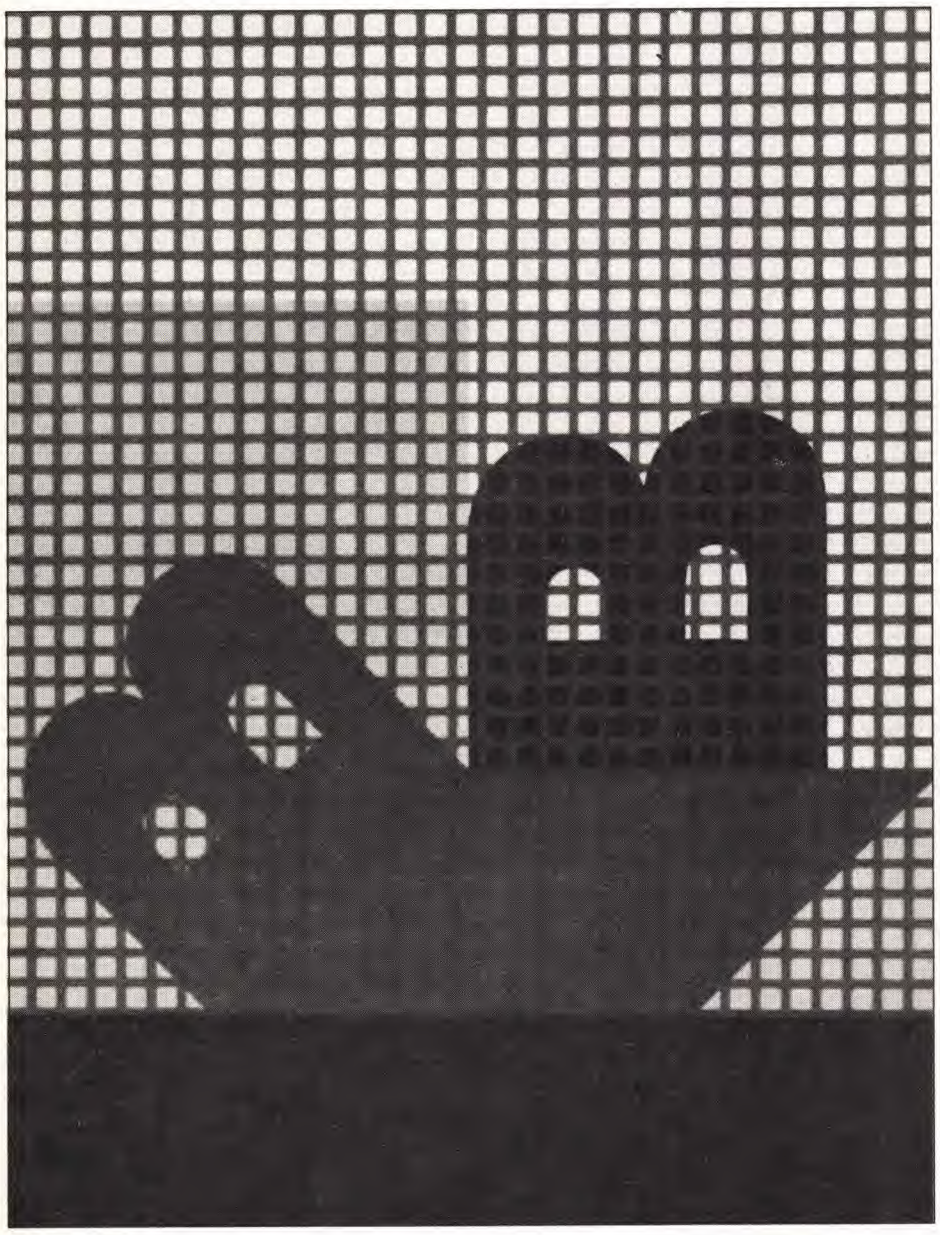
DENNIS ICHIYAMA

The fact is, even within the circumscribed world of graphic artists, there are not a great many people who devote themselves exclusively to letterforms, numerals and words. But those who do, amaze and delight us with the inventive ways they manipulate type and make it speak for itself.

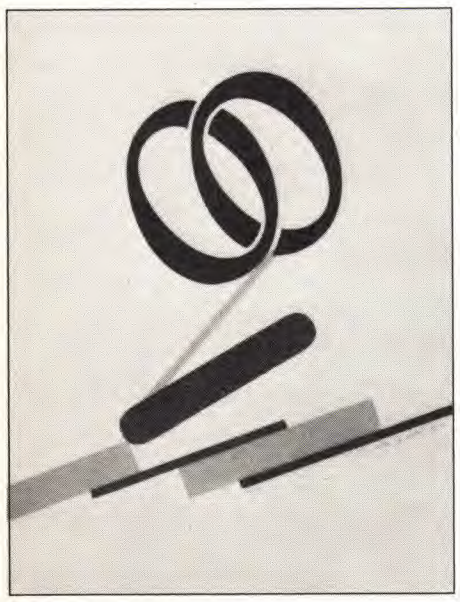
A recent exhibit at the MJS Books & Graphics gallery in New York City presented an exhibition of work by four typographic designers—three from the Netherlands and one from the U.S.A.—all engaged in creating verbal/visual images.

EWALD SPIEKER

TYPE OBSESSED WITH TYPE WITH TYPE OBSESSED WITH TYPE

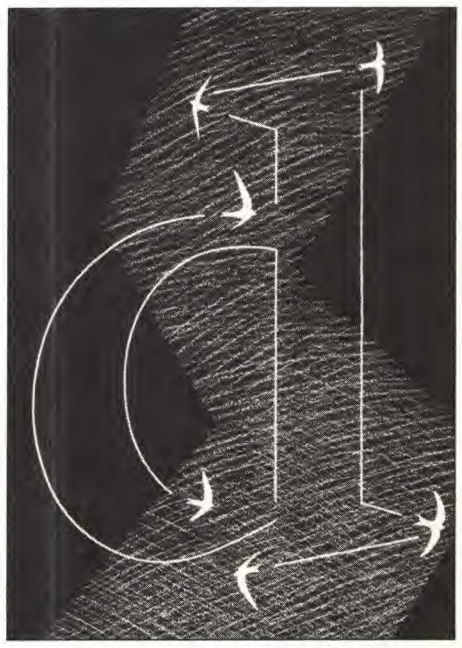


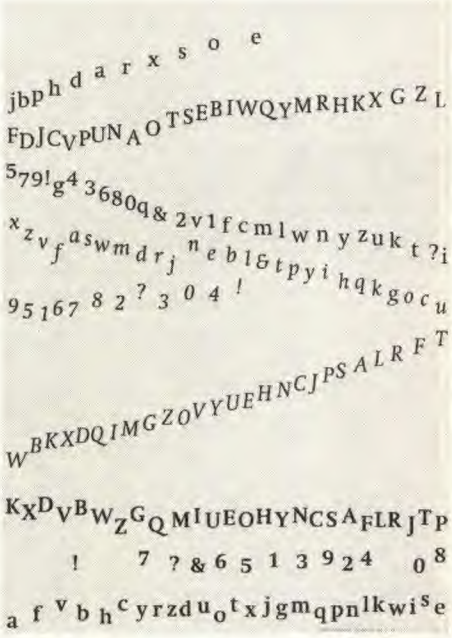
Ewald Spieker, a Dutch typographic artist anthropomorphizes letterforms into circus performers—jugglers, acrobats and even caged animals. His bold letterforms and bright colors are reminiscent of H. N. Werkman. Spieker studied at the Gerrit Rietvald Academy in Amsterdam. He is an independent typographic artist whose publications include Found Form (1977), Jimi Hendrix (1978), Circus Souvenir (1980), shown in the exhibit and here, and Typography on the Square (1985).

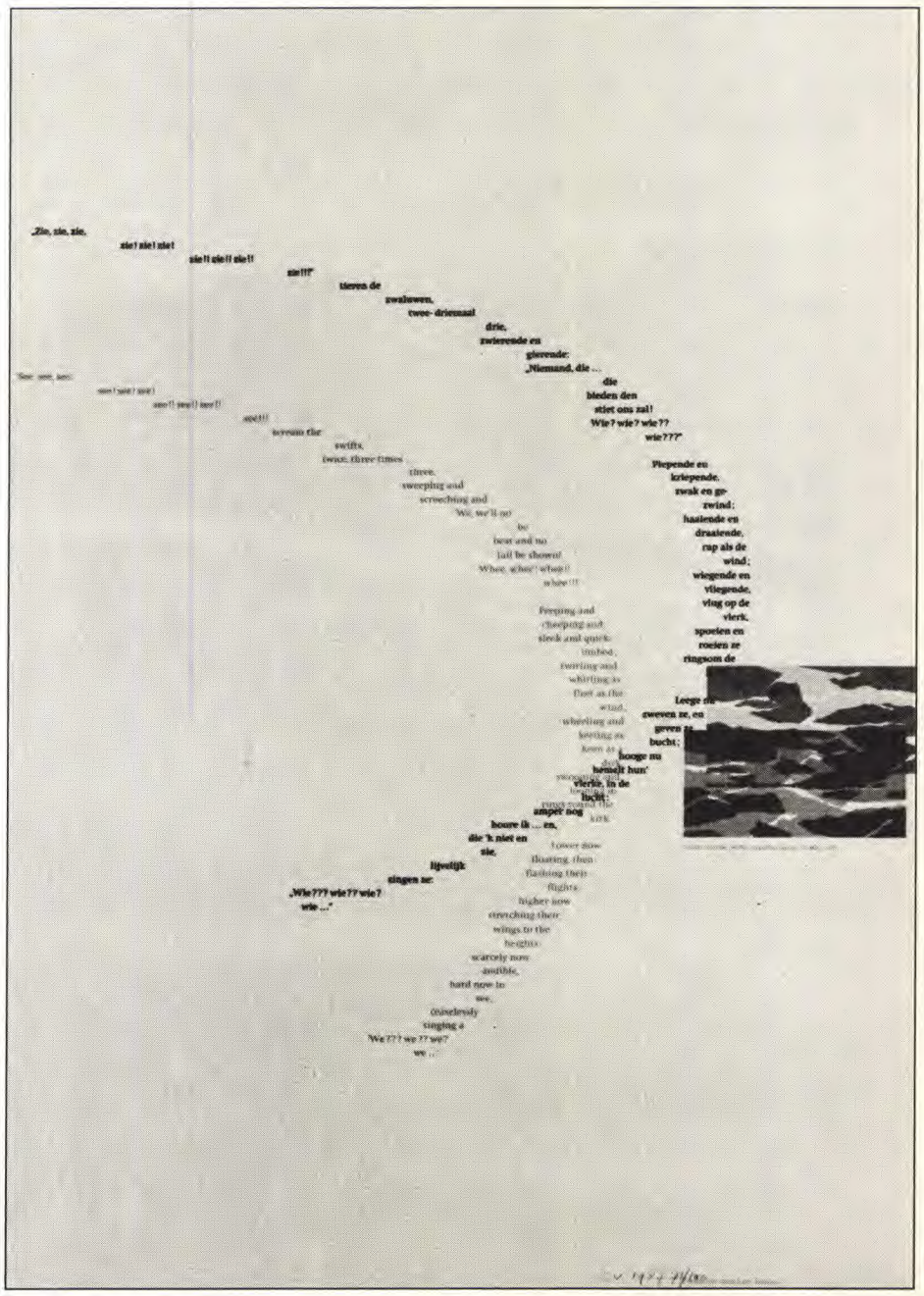


OBSESSED GERARD UNGER OBSESSED

Gerard Unger is an independent designer and typographer who recently was honored by the city of Amsterdam with the H. N. Werkman prize for his type designs. He created the typeface Demos in 1975, Praxis in 1977, Hollander in 1983, ITC Flora in 1984, and Swift in the period 1984-87. This newest design, Swift, was featured in the exhibition. It is a digital typeface which he dramatized by arrangements of type simulating birds in flight. His portfolio also included a sample page of "The Daily Swift," a newspaper format demonstrating the practical and esthetic properties of the typeface.

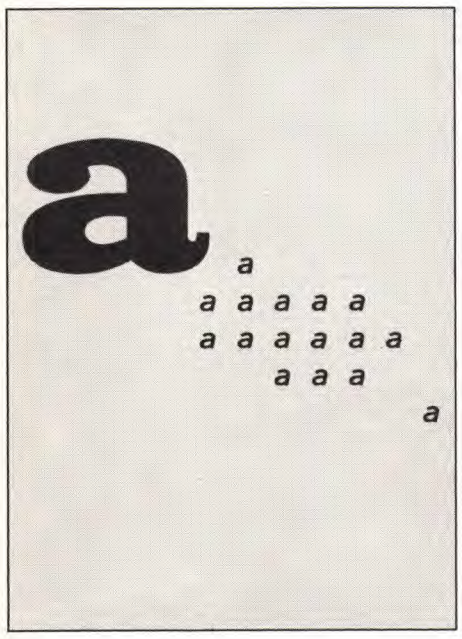




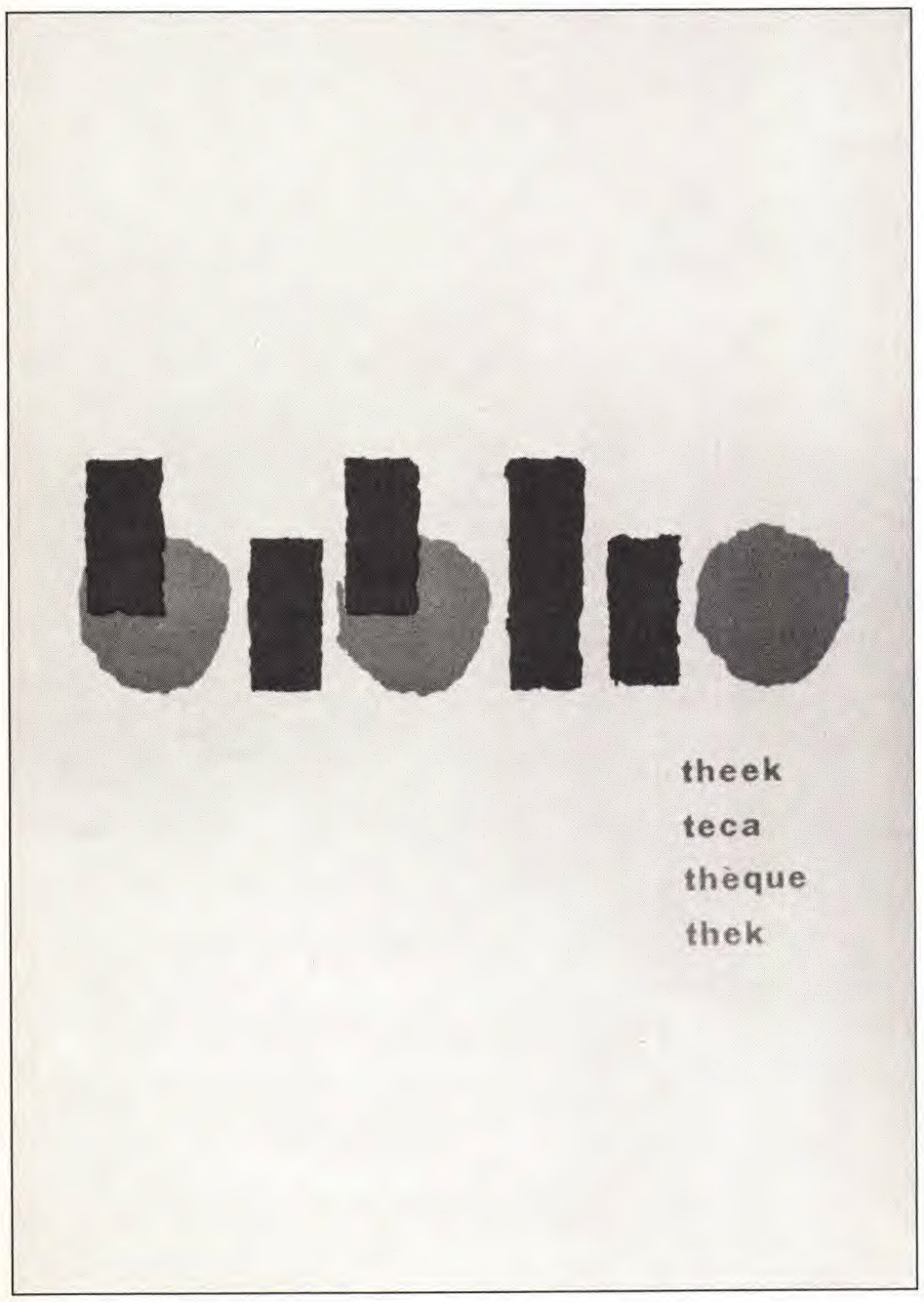


WILLEM SANDBERG

TYPE OBSESSED WITH TYPE WITH TYPE OBSESSED WITH TYPE



Willem Sandberg, the late Dutch designer and museum director, was represented in the show with works from his clandestine publications during World War II and the original and imaginative catalogs and posters he created as director of the Stedelijk Museum after 1945. His work was distinguished for its surprises and experiments—the unusual arrangements of type, the juxtapositions of old and new forms, the play of severe shapes against torn paper fragments and his constantly changing vocabulary of typographic tricks. Sandberg was a member of the Dutch resistance during World War II, became director of the Stedelijk in 1945, served on the executive committee of the Israel Museum in Jerusalem from 1964-68 and lectured on visual design at Harvard from 1969-1970. He died in 1984.



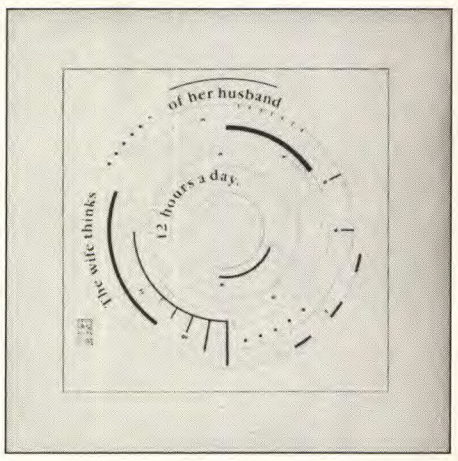
OBSESSED DENNIS ICHIYAMA OBSESSED

Dennis Ichiyama studied at the University of Hawaii and received his MFA from Yale University. In 1975 he studied in Switzerland, went on to work as a designer in Hong Kong, and is currently Chairman of the Division of Art and Design at Purdue University. His Typograms shown in the exhibit derive from carvings he found on an old Chinese seal. Seals were early Chinese printing devices—the precursors of the printing press. They were generally engraved with a name or symbol that established the owner's identity and were used in legal documents. There were also **leisure** seals with which one could make ornamental personal statements.

Ichiyama's Typograms were derived from one such ornamental seal he found in Hong Kong. It was composed of three separate sections nested together. There were five surfaces on the largest section, four on the mid-size and five on the smallest. The faces of the seal, which was cast in bronze during the 18th-19th century, were engraved with fragments from poems from the Tang Dynasty (7-10th C.). Ichiyama's 14 Typograms are typographic and symbolic interpretations of the poem fragments found on the 14 faces of the seal.

In this issue of U&lc we are featuring one designer, Minoru Morita, whose illustrations often speak for themselves, and four graphic designers, just described, who speak without pictures. Which is the better way? Let's say that a graphic style of any persuasion can be successful, so long as it honors the message and not the messenger.

M.M.



LEFTIES

In a world that is 90% right-handed, lefties consider themselves to be one of the most overlooked and oppressed minorities. Everywhere they turn – in their most commonplace daily functions and in subtle slights of language – the world seems to throw obstacles and insults in their path...

Are Lefties Right?

Physical Obstacles

All our common tools – scissors, can openers, corkscrews, banisters, wrist watches, gear shifts (except on English cars), checkbooks, and golf clubs are designed for the convenience of right-handers. Left-handed violinists, cellists, and bass fiddle players have to restring their instruments, and though left-handed household tools are sometimes available, don't hold your breath while tracking them down.

Language Obstacles

If you're a lefty, you could be totally comfortable if your native language was Arabic or Hebrew, which are written from right-to-left...or Chinese, which is written vertically. But writing in English and other left-to-right languages can be a pain in the brachium for a lefty. You have to contort your arm and hand into an awkward arc to see what you're writing and to avoid smudging the ink.

Psychological Toll

To add insult to obstacle, the very words used to describe left-handedness are disparaging. From the Latin ***dexter*** *for "right" we get "dextrous," which means skillful. But "left" in Latin is* ***sinister,*** *implying evil. From the French word for "right," we get "adroit" meaning nimble, also quick-witted. But the French for "left" is* ***gauche,*** *which we apply to anyone who is awkward and unpoised. What's more, in English "right" is not only a direction, it signifies correctness. Even a "left-handed compliment" is nothing to brag about.*

---

*"The Left-Handed Book," "The Natural Superiority of the Left-Hander," by James T. de Kay and "The World's Greatest Left-Handers," by James T. de Kay and Sandy Huffaker, published by M. Evans, New York City.

Illustrations © Denise Brunkus 1989

On the Other Hand...

Lefties aren't taking their lumps without a battle. They're on the offensive. Books have been written to enlighten the world and bolster the victims. And an army of giants have been enlisted to prove that lefties are naturally superior people.*

Superior Lefties of the World

It's a fact that our hands and brains are cross-wired. Right-handed people are dominated by the left hemisphere of the brain which is the verbal, rational, logical side. But the right side—ah! the right side which has lefties in thrall, is the visual, intuitive, holistic side, capable of great leaps of imagination, insight and creativity. Among the great lefties of history and contemporary life are: Alexander the Great, Hans Holbein, Picasso, C.P.E. Bach, as well as Jimi Hendrix, Martina Navratilova, Jimmy Connors, Babe Ruth, Pele, and countless baseball players, movie stars and entertainers.

Right-handers may reasonably take comfort from the fact that since most people in the world are right-handed, many mental giants not mentioned above are in their camp. Which leads us to conclude that in the battle of the (brain) hemispheres, the ideal condition is to be ***ambidextrous.***

Marion Muller

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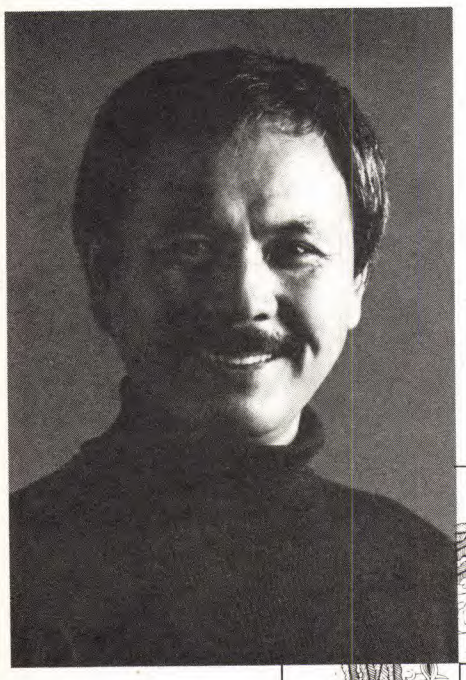
KARATE... CARTOONS.



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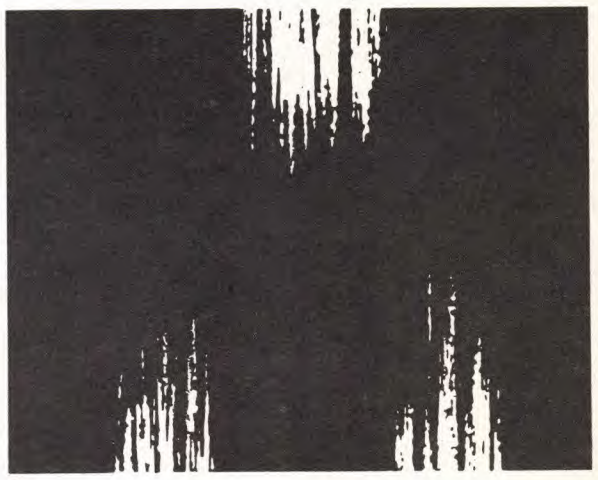

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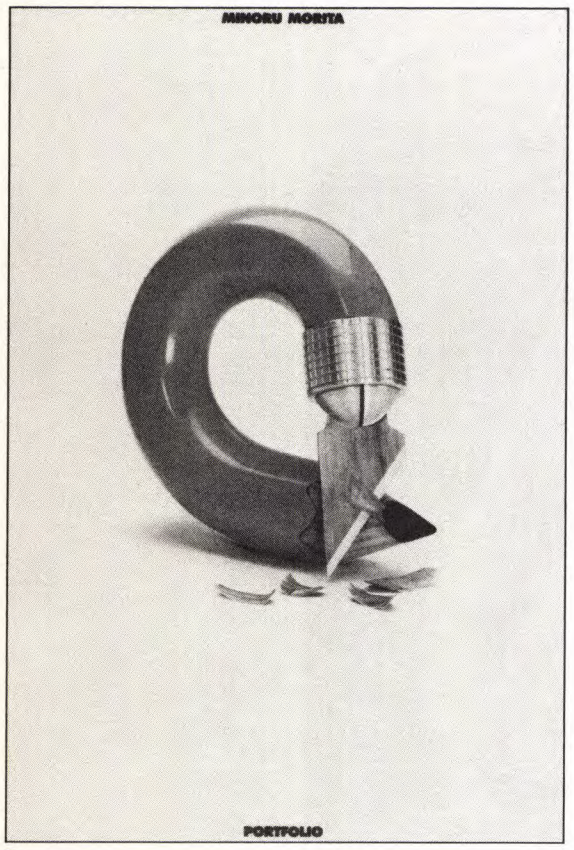

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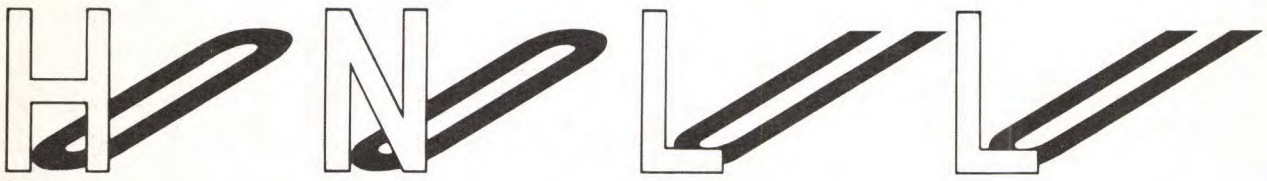

D

A Corporate brochure for Japanese advertising agency.
B Personal client, 1986.
C Title page for portfolio.
D TWA's new line opening for Hawaii.

If ever an artist needs a few words of encouragement, Minoru Morita's story should provide it.

Even a hasty glance at the work on these next few pages will bring to mind words like "punchy"..."clear"..."on target." But the clarity and confidence that emanate from these pages belie Minoru Morita's years of struggle and doubt. If success in creative work is 10% talent and 90% drive, guts and "networking," imagine Morita's ordeal. He arrived in New York City from Japan 25 years ago, with no language skills, no connections, no taste for the jugular—in short, no idea of how to do business in the most competitive city in the world.

Fortunately, he had three positive forces working for him. One was karate.

KARATE brought him to New York in the first place. As a teenager growing up in Japan—either for protection or perversity—Minoru determined to be the tough guy on the block, and he decided to take up karate. By his own admission he was "a pretty bad kid then." But he turned out to be exceedingly good at martial arts. (He is a 6th degree black belt in karate.) Because of his skills, in 1964 he was chosen to demonstrate the techniques at the New York World Expo. Soon after, he was engaged to teach karate and Japanese martial arts to the U.S. Army, Navy, FBI and special tactical police forces.

While teaching karate was a way of earning a living, he had other ideas about a permanent career. He had studied at an arts and crafts high school in Japan, and his brother Kenji's success as a cartoonist beckoned him toward the world of graphics.

With money saved from teaching karate, he enrolled in The School of Visual Arts in New York City, but

his schooling lasted only one year; when his funds ran out, he was forced to drop out. It warms his heart when he recalls that his karate students, hearing of his financial straits, took up a collection to pay his tuition. His pride didn't permit him to accept the scholarship. Nor did he permit his lack of schooling to interfere with his career.

With limited language proficiency, with no educational background, with no funds, in 1970, Morita took the plunge and set up in business for himself. What he had going for him was his unique vision and youthful, inexhaustible energy. His talents in every aspect of graphic design—advertising, editorial work, posters, and especially typography—soon became apparent.

Aside from karate, which brought him to the U.S.A., Minoru credits two other forces that shaped his career.

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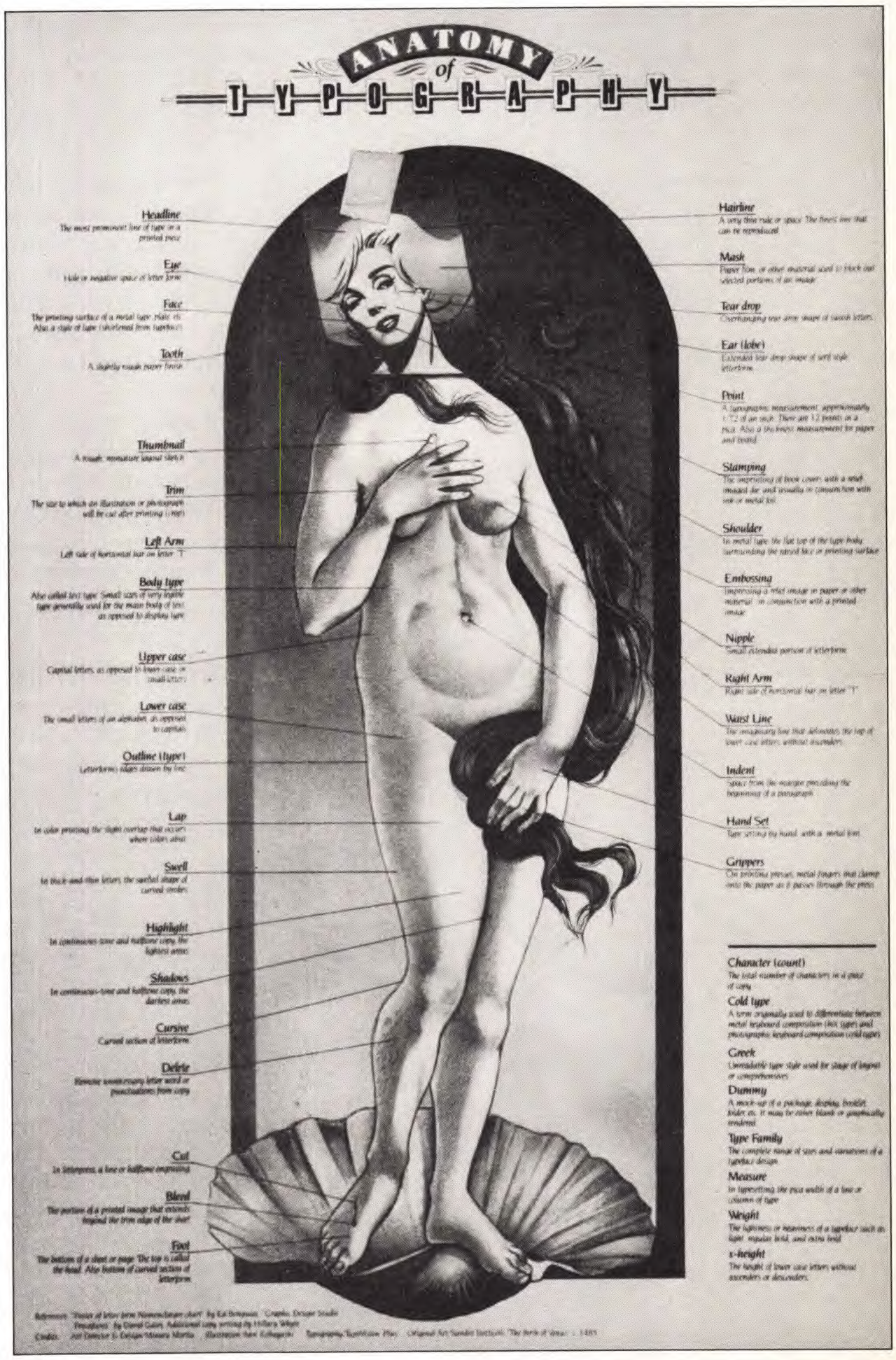

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G

CARTOONS. "One of the great influences in my life," he explains, "is my brother Kenji, the cartoonist. His cartoons do not have any captions, but when he traveled around the world to show them, all the people who saw them laughed." Minoru concluded that therein was the key to good graphic design. Regardless of one's native *speaking* language, there is a *visual* language of photographs, illustrations, shapes, color, beauty and humor that is the great universal communicator.

VISUAL COMMUNICATION—THE KEY. Minoru has no doubt about his role. He is a graphic artist not a fine artist. He positions himself as the go-between in a client and consumer relationship. He accepts his obligation to communicate the client's message to the public in an effective way. And he uses all the visual tools at his disposal toward that end. He believes that the problem with much design we see is that it is often beautiful in an esthetic sense, but the client's message is lost or garbled. Words alone should not be made to bear the burden of the communication; it should emanate from every element of the design.

It's obvious that Minoru Morita practices what he teaches and teaches what he practices. He is a professor of Graphic Design and Typography at Pratt Institute and an active lecturer and participant in professional educational events.

No longer an outsider, Morita is a member of the New York Art Directors Club, the American Institute of Graphic Arts, and especially active in the Type Directors Club. As chairman of its 24th annual exhibition, he inaugurated the practice of taking the show to Japan as an annual event. He also organized the Japanese Typography Exhibition in New York in 1983, which traveled throughout the U.S. and Europe and was widely acclaimed.

The awards and media attention he has received, and his emergence as one of the bright lights of the graphic design world are a credit to his talent and tenacity. But in some perverse way, Morita also credits much of his success to his English language difficulties. Whether he was teaching martial arts or practicing commercial art, it was precisely his deficiency in English that convinced him of the positive power of *visual* communication.

Marion Muller

E *Typeface design, 1972.*
F Gutenberg & Family *centerfold.*
G *1984 holiday greeting card.*
H *Minoru Morita design office logo (experimental).*
I *ZEN oriental book store.*

H

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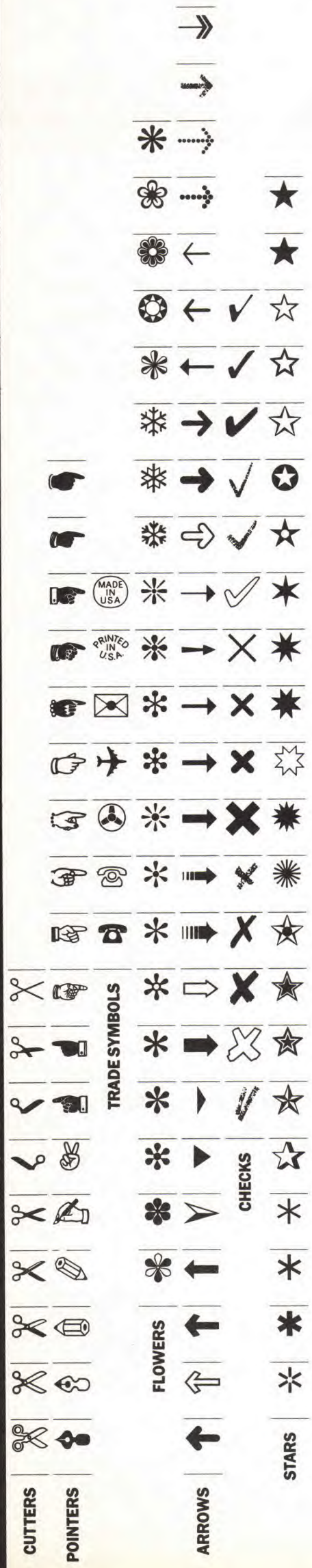
FOR YOUR (TYPOGRAPHIC) INFORMATION

BULLETS, BOXES AND DINGBATS



by Allan Haley

Sometimes letters are not enough. Sometimes changing typeset letters to bold type, italic designs—or even to another face altogether, won't provide quite the right amount of emphasis or the exact degree of highlighting. Well, here's a surprisingly simple answer to such typographic problems: use a bullet or a box.

In many ways these humble geometric shapes are the epitome of typographic purity. They are the final stop in an evolutionary cycle which has distilled and simplified some of the most ancient of typographic devices.

Before type there were scribes: those wonderful craftspeople who had the responsibility of preserving the thoughts and teachings of the world's gifted and learned scholars. But the scribes were much more than simple recording devices; they also were artists. Artists who were compelled to add another dimension to the powerful words they copied—the dimension of visual beauty.

The exquisitely drawn initial letters which begin each major section of a work are the most obvious (but just an example) of the scribes' beautification process. At times flowers, scrolls, or other devices were added to manuscripts as esthetic roadsigns to aid and delight the reader.

When Gutenberg developed his plan to make handwritten manuscripts obsolete, he provided in his scheme a place for the scribes' utilitarian decorations. Gutenberg simply left blank spaces on his pages where hand-drawn initials and ornaments could be added later. But, once mechanization takes over, there is no turning back—soon these hand-drawn details began to be cast as metal type. As typographic styles changed, so did ornamentation. In the 15th and 16th centuries, heavy, solid black floral elements were created to harmonize with the typefaces prevalent then. As type styles became lighter in the 18th century so did the ornaments. In the late 19th century they became just as ornate as the Victorian typefaces they complemented. And when art nouveau shapes and proportions began to influence type design, ornamentation became a sympathic echo.

Ornaments have, almost since the craft was invented, been part of the type designer's repertoire. Garamond, Fournier, Didot, and Bodoni all cut fleurons to complement their types. Later, Bewick, Goudy, Benton and Dwiggins drew flowers and other ornaments (now called *dingbats*) to be used with their types. Even today, Benguiat, Carter, and Zapf create special characters and ornaments as part of their typeface development process. These along with countless others produced by anonymous printers, have added up to a vast resource of typographic signposts and page beautifiers.

While the fancy flowers are still with us, their basic shapes have also been refined and distilled to pure geometric forms: round bullets and square boxes. Their function has not changed: they are still intended to be used as road signs or visual rest-stops for the reader. But they are now the simplest of shapes; designed to complement virtually any typestyle.

Sometimes letters are not enough ☛ when they're not, try using ★✪☆✯✰ ●●● bullets ■ ■ ■ boxes or even a ❦ dingbat ❦ or two.

What They Are, What They Do

Bullets are just simple round dots. Sometimes they are solid and sometimes they are just described by their outline. They usually come in two standard sizes: em bullets (which are almost as big as capital letters); and en bullets (which are about half the size of em bullets). Both varieties are, in stock form, centered vertically on the height of the capital letters.

Bullets are typographic stop signs. Placed before things, they say "stop and read this." Placed at the end of copy, they indicate the conclusion of an article, story, or chapter. While they can be found just about anywhere, the bullet's natural habitat is usually in directories, catalogs, and a variety of lists.

Em Bullets

● Are almost always too big
● SHOULD BE LIMITED TO USE WITH CAP LETTERS
○ Should be set in outline form for least text disruption

En Bullets

• Should center on cap height when they precede cap letters
• should center on lowercase x-height when used with lowercase

Bullets Can Be Set Even Smaller Than En Size When

• Less emphasis is required
• A typeface with a small x-height is used
• Very many or very few bullets are used
• Condensed typefaces are used

Boxes serve two purposes: to put things in, and to replace bullets. Like bullets they come in two styles. Open boxes are the kind found in reply cards, forms, and voting ballots. Their main function is to hold a checkmark. Closed boxes can be found anywhere bullets are found—they just make stronger statements.

When Using Open Boxes

□ Be sure that they are big enough to hold a checkmark
□ Base-align them when they are cap size or smaller
□ Center them on the point size when they are big

Solid Boxes

■ Can replace bullets
■ Can be used at the end of text
■ Should be base-aligned
■ Easily become overwhelming

Then There Are Dingbats

What's a dingbat? They have various (and sometimes competing) definitions. Some say that they are representational ornaments. Others claim that bullets and boxes are classified as dingbats. Pointing hands (called "pointers" by the old-timers), stars, arrows, flowers, checkmarks and the vast variety of typographic ornaments which defy simple identification are generally lumped into the catchall category known as "typographic dingbats."

Taste in the use of dingbats has changed over time; and even today varies dramatically from designer to designer. Sometimes their use looks quite fashionable—and sometimes very old-fashioned.

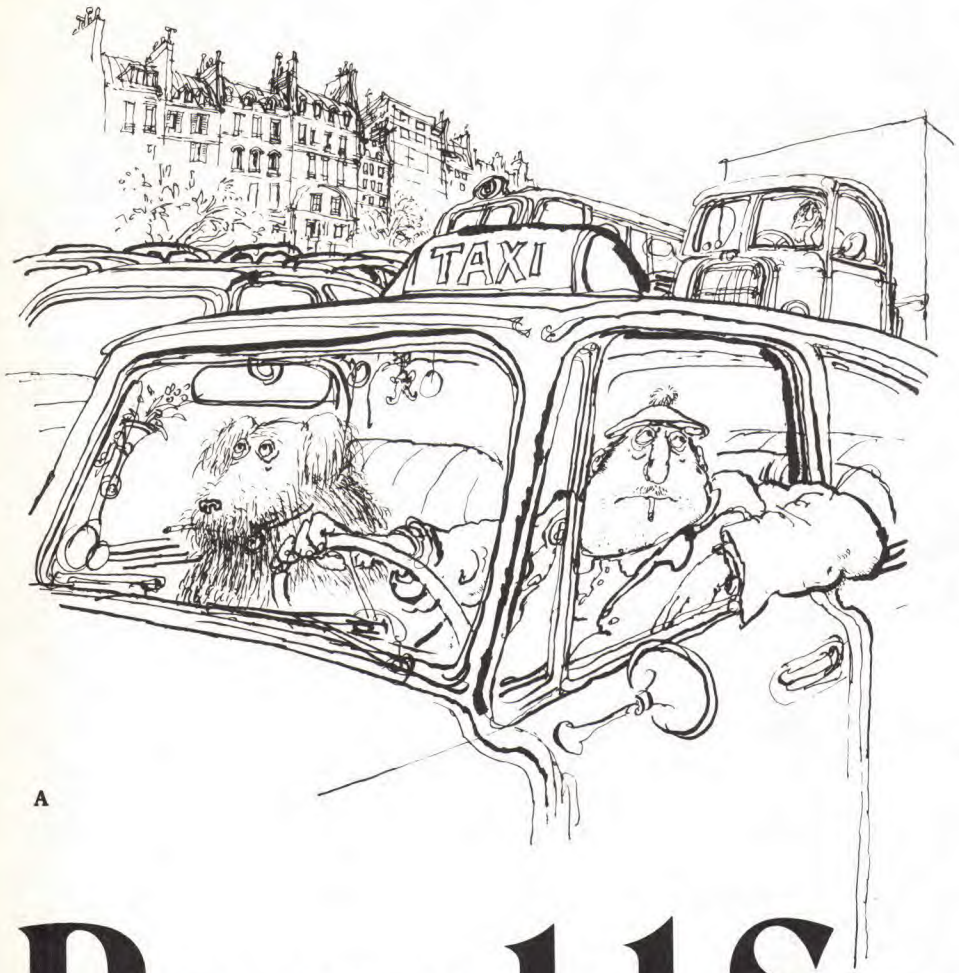
The Benefits of Using Dingbats Are

✱ They add visual spice to mundane documents
✱ They can replace bullets and boxes in virtually any application
✱ They can help to justify lines of copy

Dingbats Are Also

✱ Difficult to use without becoming overpowering
✱ Difficult to specify because every typesetter has his or her own supply
✱ More arresting "stop signs" than bullets and boxes

HEADLINE: ITC FRANKLIN GOTHIC DEMI, ITC TIFFANY HEAVY, ITC AVANT GARDE GOTHIC BOOK CONDENSED TEXT: ITC BERKELEY OLDSTYLE BOOK WITH BOOK ITALIC SUBHEADS/BYLINE: BLACK ORNAMENTS: ITC ZAPF DINGBATS DINGBAT CAPTIONS: ITC FRANKLIN GOTHIC DEMI



A

Ronald Searle's Comic Gestures

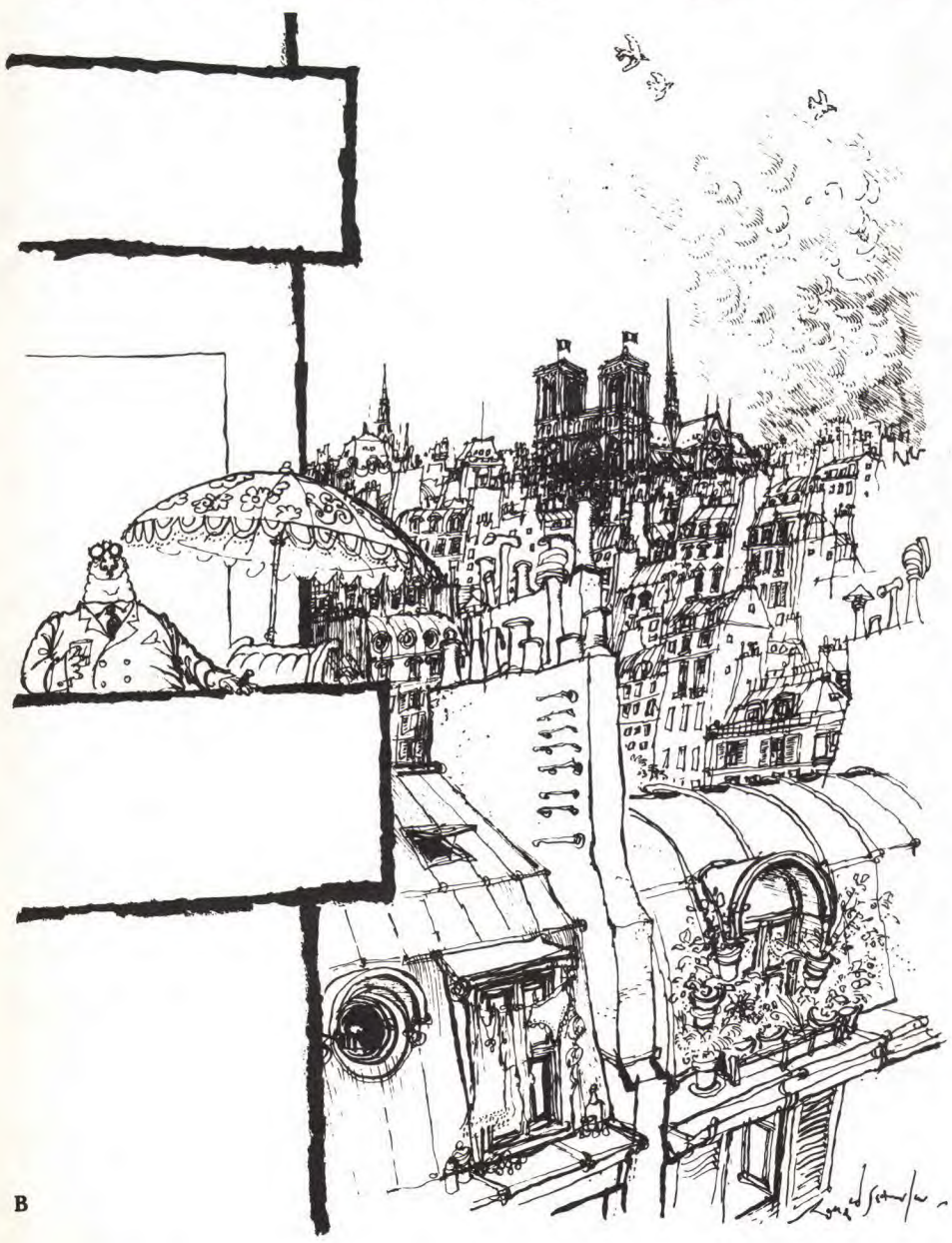
by Steven Heller

Being a prisoner of war under deplorable conditions for almost seven years would be enough to break any human heart and spirit. For Ronald Searle, a 19-year-old Cambridge University student and cartoonist, who in 1939 was sent off with other British lads to do battle with the Japanese, this incarceration in a hot Burmese jungle prison was a time of spiritual uplift. Under the noses of his often cruel captors, he kept morale alive by sketching his fellow prisoners and their guards, using found bits of charcoal on scraps of paper that were more valuable in his "society" than the silk weave of paper used for printing currency is in our own. He did not, however, draw the bitter caricatures that one might expect of a man tormented; rather his portraits were done with the keen objectivity of a journalist, and also perhaps with the sensitivity of a saint. For Searle realized that behind the warrior mask of his enemies were human beings caught in their own torment. In fact, a young sympathetic Japanese officer later encouraged Searle's art by surreptitiously giving him materials and by allowing his large cache of drawings to go untampered with up until war's end. After his release, Searle's visual records were exhibited, marking the conclusion of a solemn stage in his art and the beginning of a new satiric era.

With a few exceptions, such as a brilliantly conceived assignment to cover the trial of the infamous Nazi, Adolf Eichmann, Searle has rarely drawn as solemnly. Humor became his primary method of fighting the real and imagined demons of his past, while at the same time sparring and jabbing with specific players in the current *comedie humaine.* A long-time admirer of the German satirist Grosz, Searle borrowed some of his graphic tools – the spirited, expressive line and the reductive palette – but rejected his intense acerbity for a more comedic gesture. Overt politics were eschewed in favor of social commentary, since changes in society could be more influencing on a human, rather than an impersonal global level. Exposure to the masters of British caricature (Rowlandson), drawing (Blake), and painting (Turner), thoroughly influenced Searle's visual imprint. Thus developed the Searle-style of the '50s and '60s known worldwide through his skewed travelogs of Paris, Germany and Russia, his witty St. Trinian's adventures (with Kay Webb), his satiric "Back to the Slaughterhouse and Other Ugly Moments" and "Whizz for Atoms: A Guide to Survival in the Twentieth Century for Fellow Pupils, Their Doting Maters, Pompous Paters, and Others Who Are Interested," and, of course, his semi-autobiographical "The Rake's Progress," about a struggling artist's evolutionary climb from a dank basement garret to fame and fortune as a social panderer.

Today, Searle, a youthful 69-year-old, lives in France, where he moved with his wife in 1961. Though he may not be the only practicing artist in his small village, situated an hour from the coast, he is the only caricaturist. His work-day begins shortly after dawn and continues virtually uninterrupted into the early evening. He works intently on covers for *The New Yorker,* drawings for at least one thematic book a year, and countless individual commentaries for various outlets, but mostly for his own satisfaction. He takes pride in his most recently published illustrated book, a thin volume which he describes as "the first non-sexist dictionary," a fascinating, and profoundly witty attempt to rid our primary language resource of centuries of preserved anachronisms and archaic definitions.

Though the consummate satirist, he purposely keeps out of the fray of political triviality, choosing themes that



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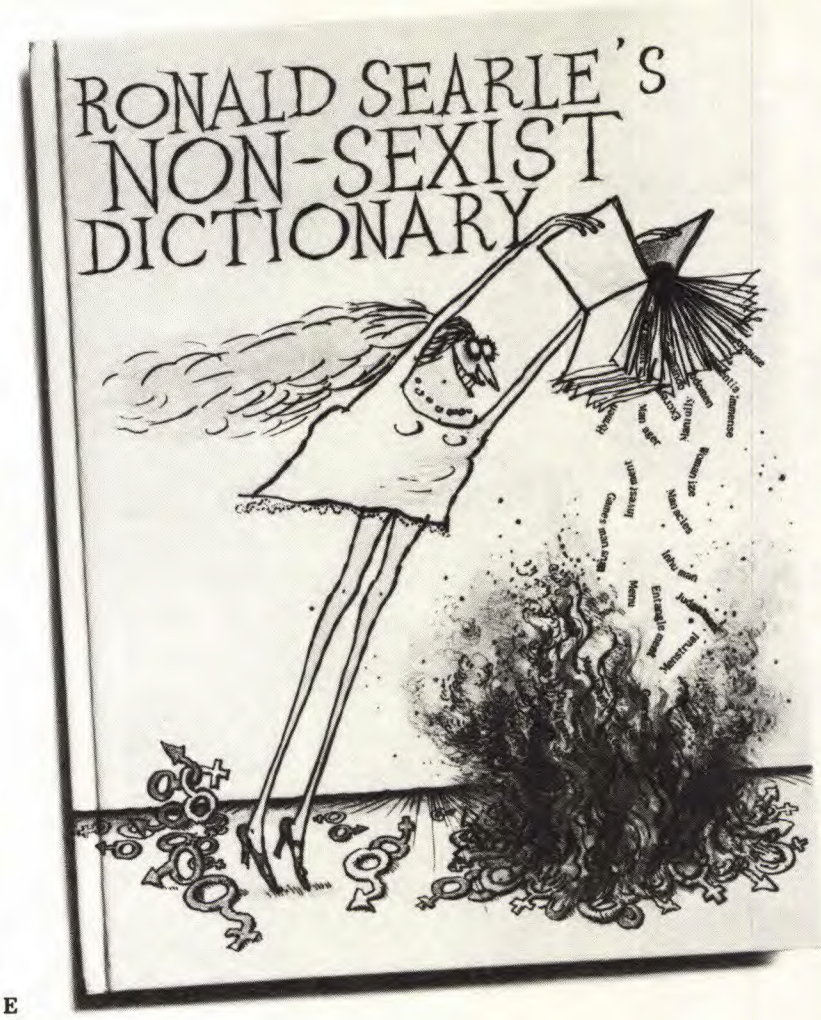
appeal to a broad public, and perhaps for longer duration. Yet he is sanguine about the general sorry state of the satiric arts – a field he both loves and whose history he continues to study. "It is a wonderful period, you might say, of total nonentities as far as politics are concerned," he said in a recent interview. "There are practically no statesmen nor true politicians. And owing to such a vacuum there is no strong opposition either – when you beat a pillow nothing comes out but feathers. What results are small, domestic ideas or weak statements about the Third World or global environmental issues. Apart from saying that much of the human condition today is disgraceful what do you do? What most do, regrettably, is play with the red spot on Gorbachev's head."

This should not suggest that Searle is unaware or unconcerned, he is just being pragmatic. For, in a description of last year's national elections in France, Searle alludes to some of the frustrations of being a satirist: "23 percent of the people in this village voted for the Fascists. Not because they are Fascist in the strict sense, but because there is a lot of xenophobia and racism throughout Europe today, And it only takes one person, in this case, Le Pen, to say there are two million Africans and two million Arabs in France and if we get rid of them there will be four million jobs. And they vote for him because people are happy to have issues simplified. Critics – writers or cartoonists – are hard-pressed to combat people like Le Pen, because he can be very funny and articulate, and can talk his way out of anything. This kind of personality is the bane of a satirist." Rather than fight the unwinnable battles, Searle much prefers indirect confrontation.

Yet Searle is quite modest about his significant contributions to the critical lexicon. Only a handful of late 20th century cartoonists have exercised as much positive influence on the field worldwide. His disciples are many in the British and French presses, and appear in America as daily editorial cartoonists. Still he insists, "I am living on an island, so to speak. I live in another country as a foreigner, able to bounce my ideas in all directions. And of course, living in a small village, reading and working at my own speed, in a sense what I produce are really only minor comments."

Admittedly some artists are born for politics, and others are born into profoundly political times. Sometimes these factors coincide and produce a master. Searle was born at a critical period in world history which was bound to rub off, yet his birthright, he insists, was to make pictures, political or otherwise: "...there was the irresistible impulse to draw. I cannot remember wanting to be anything other than *An Artist* although I had no idea in which direction I should point." The direction is clear today. His so-called "minor comments" surface in major, often unconventional ways and usually through unpredictable outlets, such as his expurgated dictionary. By aiming at targets on the ground, rather than those high in the sky, Ronald Searle hits his mark more times than he misses. And in the process he also gives his audiences, of which there are many, some good laughs and valuable lessons.

D



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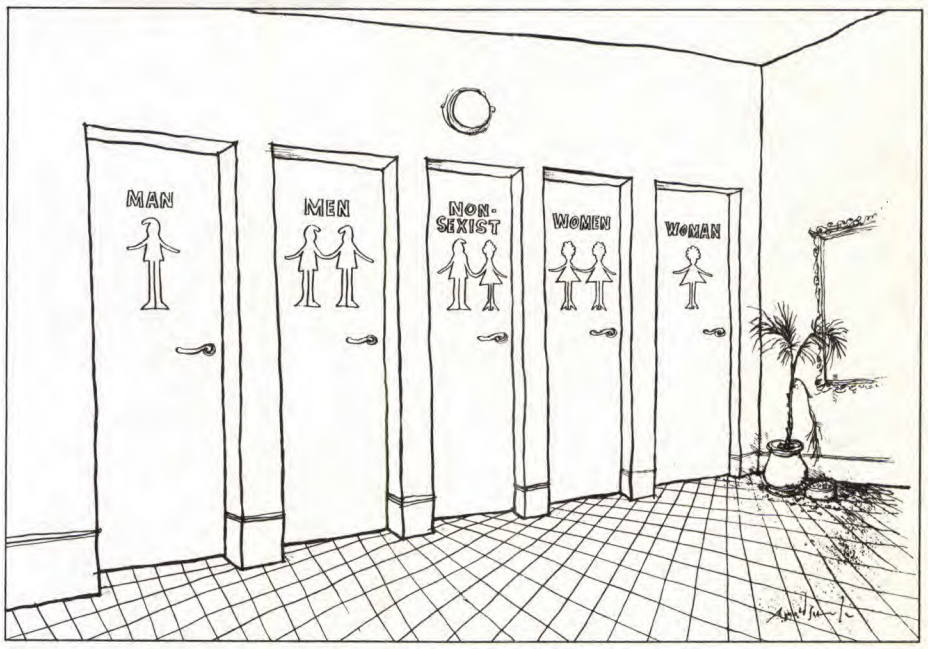

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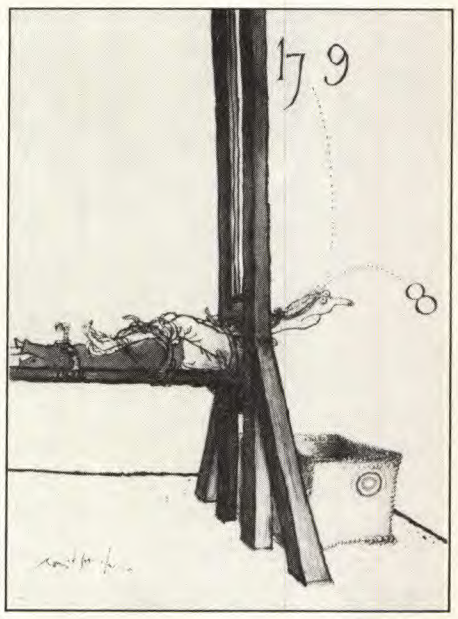
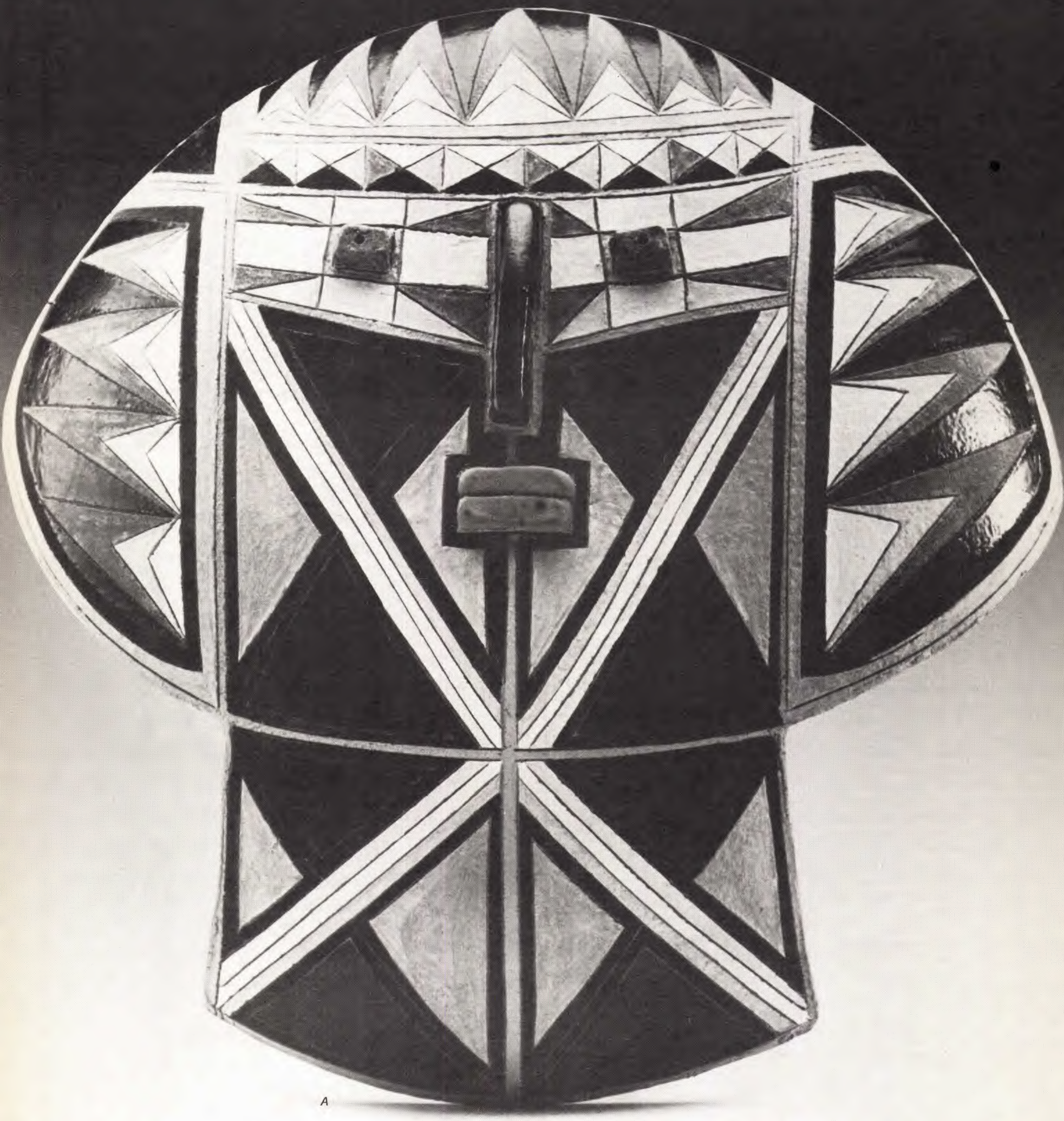


J

A *From* Ah Yes, I Remember It Well...Paris 1961-1975.
B *"Mon appartement, ma terrasse, mon parasol, mon panorama, mon whisky..."* Ah Yes, I Remember It Well...Paris 1961-1975.
C *Japanese troops on their way to the Burma Front (1943).*
D *Full, fruity character,* The Illustrated Winespeak *by Searle.*
E *Cover for* Ronald Searle's Non-Sexist Dictionary.
F *Frontispiece from* Ronald Searle's Non-Sexist Dictionary.
G *Inhuwoman, from* Ronald Searle's Non-Sexist Dictionary.
H *A commemorative medal of Captain Francis Grose 1731-1791, created for the French Mint and struck under the direction of Pierre Dehaye.*
I, J *Postcards, Nouvelles Images S.A., created for the Bicentennial of the French Revolution, 1989.*

HEADLINE: ITC BERNASE ROMAN TEXT/CAPTIONS: ITC PACELLA BOOK, BOOK ITALIC, BOLD BYLINE: BOOK ITALIC

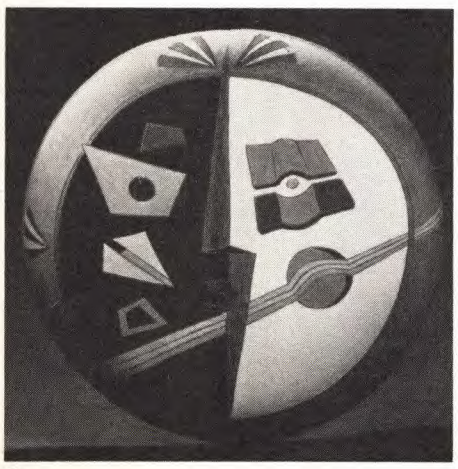


A

The Eternal Allure of Masks

A Blue Feather Mask
15"h x 14"w
B Red Streak Warrior
16"h x 14"w
C Play on Klee
11" diameter
D Space Trails
13" diameter

B



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We 20th century creatures pride ourselves on our rational ways. You don't catch us hopping around with masks on our faces to chase evil spirits, ward off sickness, bring on rain or pray for a profitable year, like certain benighted primitive peoples. But the truth is, when faced with an insoluble problem—how we wish for some charmed talisman or magic stunt that might turn our fortunes around.

According to sculptor and mask artist Louis Mendez, contemporary collectors are beguiled by masks, and are decorating their walls with them with no less enthusiasm than prehistoric cavemen did...and for reasons that transcend esthetics and logic.

Louis Mendez can inform you, without five seconds hesitation, exactly what prompted his long-time infatuation

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with masks. He gives credit to his mother, who entertained him, at the tender age of eight, with visits to the Museum of the American Indian and the American Museum of Natural History in New York City, where he grew up. While most children his age thought about masks only at Halloween time, Louis was totally consumed with the glorious apparitions he saw in the glass museum cases. The fierce expressive faces, opulent jewelry, feathers, crowns, intricate hairdos and uninhibited, bold, colorful painted patterns were seared in his memory.

Those images lay dormant during the years of schooling, earning degrees in industrial design, working for Bennington Potters in Vermont, for Lenox China in Trenton, teaching at Pratt Institute, Philadelphia College of Art, and Ohio State University. But finally he was able to say goodbye to all the distractions and concentrate on his own sculpture. Working in clay, he explored the human figure and also the mother-and-child theme. Eventually, the haunting mask images broke through to his consciousness.

F

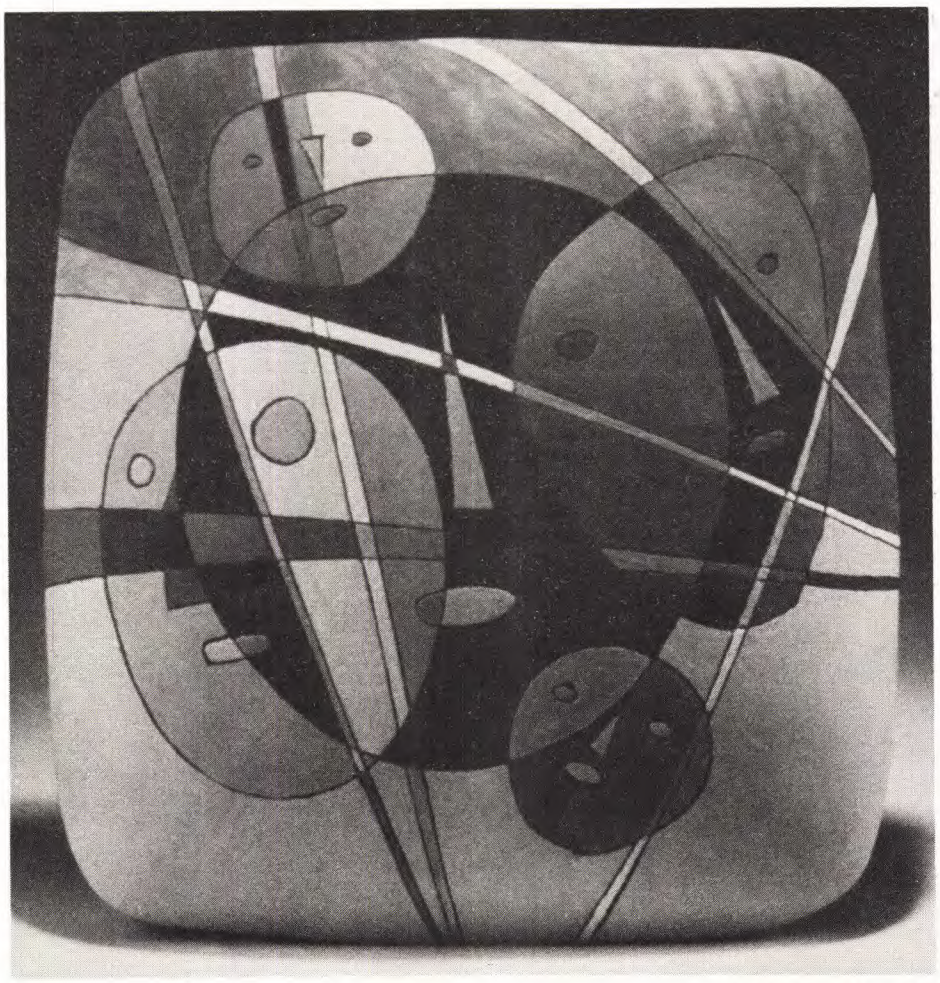
Several archaeological trips to South and Central America reinforced his predilection for masks as an art form. Although his main interest was in the esthetics and expressiveness, he could not help but get caught up in the shamanistic and ritualistic implications of masks—the magic...the wish-fulfilling...the protective properties. He observes that his masks evoke similar responses in contemporary collectors:

"I'm often surprised and deeply moved by the strength of people's reactions...as if the mask somehow affords them a means of exploring thoughts and feelings buried in the deepest recesses of the mind—long forgotten fears and repressed fantasies."

For Mendez the artist, making masks is an exhilarating, profoundly creative act. It is not like painting a portrait. Or a landscape. Or a still life. You are not reproducing or representing anything that already exists, but giving birth to something totally new—out of the earth's clay, with your own two hands and your own unique vision. While Mendez' eclectic design patterns capture the essence of primitive masks, each is an entirely original creation.

His masks and sculptural forms have won numerous awards and have found their way into prestigious museums, private and corporate art collections. Now, with 45 galleries representing him, and his successful collaboration with architects, designers and decorators, he feels reasonably sure (and grateful) that his days of turning out ceramic mugs, ashtrays and piggy banks are over.

Marion Muller



G

HEADLINE: ITC HONDA TEXT: ITC MIXAGE MEDIUM, BLACK ITALIC BYLINE/CAPTIONS: MEDIUM ITALIC

H

E "Mastermind"
16"h x 14"w
F "Spartacus" 13"h x 11"w
G "Quintet" 13"h x 12"w
H "The Young Asmodeous
18"h x 15"w
I "Long Horn" Mask
16"h x 11"w

The Japanese Love for Roman Letters

By Tadasu Fukano

Roman letters are widely used in Japan. You can see them in signs at the corners of town, on TV commercials, various print advertisement media, and titles of publications. If you stand at a corner in downtown Tokyo, and if you don't hear any Japanese, you may have the illusion of being in an English-speaking country.

Although some nations outside the English-speaking zone inscribe their mother tongues in English letters, the extension of the use of Roman alphabet to Japan, where the mother tongue is inscribed in Japanese letters in daily life, is a phenomenon unique to Japan. Then, why do we use English letters in Japan to such an extent?

Historical Review

The phenomenon, in my opinion, represents directly the way of thinking and behavioral pattern unique to the Japanese. Traditionally, the Japanese who lived on small islands were extremely curious about and interested in the cultures of advanced foreign nations. They learned much from Korea and China in ancient times, and were also exposed to the entirely different cultures of the West after the 16th century. While we preserved traditional culture, we did not hesitate to absorb everything we thought valuable, digest them, blend them with our traditional culture, and finally assimilate them. We created what is unique to Japan by adapting and cultivating foreign cultures.

There may be other reasons for the use of the Roman alphabet in Japan, but I suppose what interests you most is its relation with the esthetic sense of the Japanese. In order to facilitate your understanding of the approach of Japanese designers to English typography, I would like to explain first the essential difference in typography between the Roman alphabet and

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A, B, C & D *These are typical signs on busy streets around Harajuku and Ginza in Tokyo. It is hard to believe, but more than 70% of the signs show Roman letters.*

A combination of Japanese calligraphy and Roman letters.

Japanese letters, and then, the history of the use of Roman alphabet in Japan by referring to some examples.

Differences in Text Between Roman Letters and Japanese Characters

Compared with English phrases, the beauty of a Japanese sentence lies in the complex reverberations between the letters with different features. A Japanese sentence comprises a mixture of *Kanji* characters which are ideographs with many strokes, *Hiragana* characters which are phonetic letters with many curves, and *Katakana* characters which are also phonetic letters but with linear strokes. When the sentence has a small number of letters it has much change and charm, but the larger the number of letters, the more confused the sentence looks. When we set type, we usually align complicated *Kanji* with curved *Kanas* by centers of gravity. As those characters were not originally designed with their arrangement or alignment in mind, it is difficult to mix many of them without creating a disorderly look.

In the case of the Roman alphabet, not only because individual letters are simple in structure and beautiful, but also because their density is uniform, they look systematic and beautiful when composed.

Although English typography in Japan has recently improved, it often was set in all-caps irrespective of purpose and meaning.

The Japanese have traditionally preferred simple designs to ornate ones. From Ikebana-flower arrangement and tea ceremony to Japanese calligraphy, the beauty in the Japanese traditional arts lies in the changing process of eliminating redundancy step by step to finally polishing it to the finest possible extent. The Japanese, therefore, are naturally enraptured with the simple and systematic beauty of the composed Roman alphabet.

In the typography of Japanese characters, all characters are designed in squares, and they may be arranged either horizontally or vertically. They used to be arranged vertically, but as Japan is internationalized more and more, the horizontal setting has become more popular. Up until several decades ago, before words of foreign origin came into fashion, Japanese typography was read from right to left, but in recent years it is composed from left to right as is English.

Japanese commercial cars still carry the letters set from right to left on the right side of their body. It must have been considered natural to read copy from the front to the back of a car, but for us who are now accustomed to the sentences written from left to right it is extremely difficult to read. That order of letters on the cars in Japan, I believe, is a rare phenomenon internationally.

As English should be written from left to right horizontally, we feel an intensive orientation in it which is absent from Japanese typography. The English letters which read from the bottom seem extremely dynamic to our eyes which are unfamiliar with the vertically written Japanese sentences.

Japanese typography harbors various difficulties in design; such as how to blend and harmonize *Kanji* characters with *Kana* characters having different linear expressions, and how to deal with the enormous number of *Kanji* characters. In English typography, on the other hand, there seems to be ample possibility to deal with the characters as a means of design because they are structured simply, can be systematically set according to simple rules, and the number of characters is limited. There have been developed many novel type styles in Japan recently, but the number of Japanese types is still limited to several tens. The number of English types, on the other hand, amounts to tens of thousands to provide an extensive variety and ample possibilities for designers.

The Process Toward the Prevalence of Roman Letters

It was in the latter half of the 19th century that the Japanese started using Roman alphabet, but the scope of use was limited to the labels attached to the imported goods from the West until the middle of this century.

The first impact and breakthrough were brought to Japanese graphic design circles with the packages of Lucky Strike and Hershey's Chocolate imported to Japan immediately after the war by the occupation army. Various magazines, pictures, and goods made in the USA then arrived and impacted on us greatly. The Japanese designers were seduced by the streamlined beauty, strength, subtlety, and the rhythm produced by the repetition of curves and lines and the new design potential.

By the end of the 1950s, the attractive typographic works of American typography, led by Herb Lubalin and Louis Dorfsman, were introduced to Japan. The graphic appeal, stronger than the text itself, shocked Japanese graphic designers, opening a new horizon for them.

We took every opportunity to use the Roman alphabet, initially with some hesitation, but without any reservation in the end. We dared to use Roman

D

letters even when we saw no necessity to express the copy in English. It might have been an escape from the problem for which we could not find a solution with Japanese characters. But we gradually learned that English has depth although it looked quite simple at first glance. What we learned then eventually contributed to today's Japanese typography.

Runaway

20歳までに、僕はいくつ河を渡るだろうか。

Magazine ad for a portable stereo.

This poster won a gold award from the Tokyo Art Directors Club.

Merits in the Use of Roman Letters

Let me list the advantages we gain by using the Roman alphabet, besides the formative reason. If you use English characters for a traditional Japanese theme, you can give an impression that the design is an attempt to attract the younger generation. A very common phrase can convey a special message when expressed in Roman characters. Consumers may have an illusion that the goods are internationally recognized ones when they pick up the goods from a shelf in a new package with English logos.

English letters are now familiar not only to the younger generation but to the middle and elderly generations and not only to urban residents but to rural residents all over Japan. However, not all of the copies and phrases so abundantly used in mass media are understood precisely by everyone.

The Japanese learn the English language for three compulsory years in junior high school, and three more years in senior high school. The emphasis in school education is still placed on reading.

Generally the ability of the general public to understand English or any other foreign language stays at the level capable of understanding basic grammar. It cannot go beyond that as most of us seldom have an opportunity to practice speaking or reading the language.

In advertising, many clients doubt if the general public would understand the message correctly when the copy is written in English. Even if the message is not conveyed to the viewers fully, however, something in its concept which is difficult to express in Japanese may often be communicated in Japanese more effectively.

English seems to be more precise than Japanese as a language. In the process of reading English sentences, the average Japanese often tries to understand the meaning by translating them to Japanese rather than directly comprehending them. Due to this additional step in comprehension, the expression which is too strong in Japanese may be accepted without much resistance when expressed in English.

"Japanglish"

Many words in foreign languages are difficult to translate into Japanese. If they are forced to be translated into Japanese, they sometimes lose their original meanings and eventually become Japanese-English or Japanese-French. There are many examples of such words and phrases which have become a part of Japanese vocabulary as they are used by many.

To the dismay of linguists, many English words which have been adopted in Japan have lost their original English meanings and cannot be used as a means of international communication. The phenomenon is similar to that of *Kanji* characters, some of which long ago came to Japan from China and were assimilated into the Japanese culture. Many new *Kanji* characters were created in Japan and lack meaning elsewhere. Some English words which are spelled with too many letters or which are a mouthful to write or speak become shortened and simplified.

Involvement in English Typography

The history of typefaces in Japan is short. Even the Ming-cho type which is familiar as the type in newspapers has a history as short as 120 years. Although various improvements were made, due to the large number of letters, families of typefaces with various thicknesses in lines are difficult to make technically. Up until the middle of the 1950s before photo-setting became popular, the thickness of lines was automatically determined by the size of a letter.

It was Futura which first introduced the concept of a typeface family to Japanese typography. Futura entranced us with its contemporary strokes built on the classic frame which is developed in the members of the family.

It looked fresh to our eyes and became trendy among designers. This was an unprecedented phenomenon in Japanese typography.

The main stream of Japanese typography lies in Ming-cho type and Gothic type; the former is comparable to Roman type, the latter to sans serif. As the age of photo-typesetting came, type families became more systematic and extensive, ranging from narrow to thick types. When used in mixture, Ming-cho type is combined with types such as Century and Times Roman, as is Gothic with Helvetica® and Univers®.

It is extremely difficult to harmonize typography written in English and Japanese letters in a given space. A particularly difficult situation arises when one wishes to treat both letters evenly and to convey messages positively. As Japanese has fewer typefaces, the expression achieved by the Japanese letters alone cannot be comparable to those in English. If one wishes to match both in proportion, the scope of one's selection becomes very limited.

Though the number of typesetters who specialize in Roman alphabets equipped with high-performance computerized photo-typesetting machines like Berthold or Compugraphic is increasing, it is still limited to only 30 or so around Tokyo. Demand is not great and market share is limited. The typesetters cannot be very aggressive about introducing the latest fonts, which designers are so eager to use.

When a number of design services installed Phototypositors, many designers asked such shops to set the titles and bring the rest of the job to a nearby text typesetter.

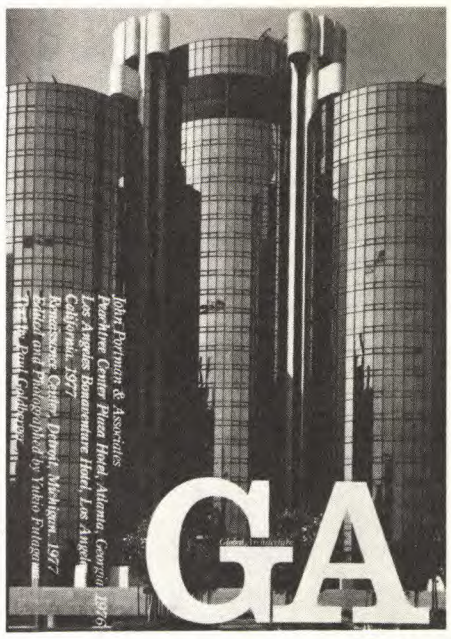
"Lettering Kits" are also available in Japan. Although fancy types are easily available in the market, the most frequently used type is still Helvetica in this field, according to the current survey. In this case, however, the result should be taken with a grain of salt because the surveyed cases included a large number in which an architect used the kit for the title of his rendering, or high school students used it for pasting on their cassette tapes.

It was a few years ago that I heard Helvetica type was losing popularity in New York. Then, why is it that Helvetica is still cherished here in Japan—which has never been hesitant to absorb what seems new—although it is apparently a very excellent and easily accessible typeface?

English Typefaces in the Future

Nevertheless, I have noticed a new trend during the past few years that typefaces with warm and gentle human feeling are increasingly favored by young designers. For example, ITC Berkeley Oldstyle® is favored for text which gives a nostalgic impression in addition to its functional and legible features. Or those typefaces which can reconcile warmth and gentleness of serif-less Roman type (thick and thin) with high legibility.

These types will be used more frequently from now on as they offer comfort and tranquility for people who are under stress in a high-tech society.



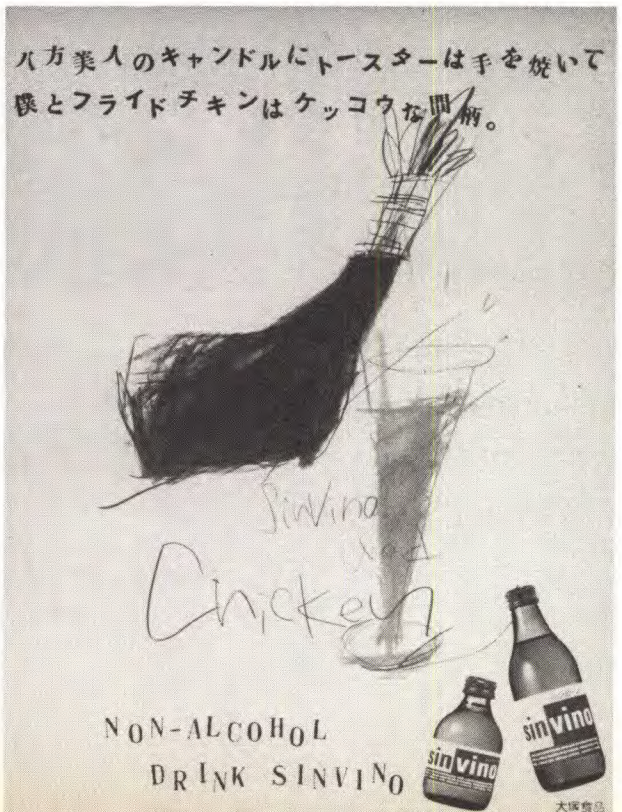
***Cover for* Global Architecture.**

Languages and letters are essentially closely related to the history and culture of a country, and are difficult to understand without laborious, time-consuming efforts. For example, various Japanese Ming-cho style typefaces may look similar to you. Likewise, it is very difficult for us to distinguish minute differences among various American and European typefaces of similar styles.

You may well understand if I say that to grasp the rhythm of each typeface accurately and select the optimum letter space, word space, column width in accordance with the size is extremely difficult for us.

The current phenomenon in Japan that Roman letterforms are used abundantly seems desirable as a step toward future development, even if it involves problems and confusion now. I sincerely hope our international exchange will further be promoted, our efforts bear fine fruit and some day you may use Roman typefaces designed by a Japanese.

Fuji film



Campaign logotype for a new Canon camera. Shot in U.S. with a professional stunt man.

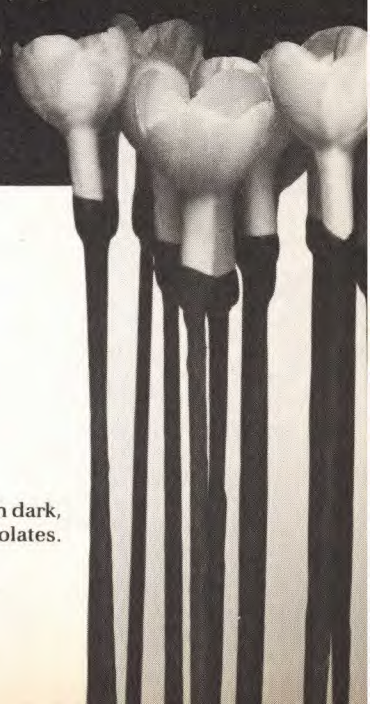
Magazine ad for a non-alcoholic drink.

HEADLINE: ITC STONE SANS MEDIUM ITALIC TEXT: ITC KORINNA REGULAR SUBHEADS: KURSIV BOLD
CREDIT: KURSIV REGULAR CAPTIONS/BYLINE: ITC STONE SANS SEMI BOLD ITALIC

This article was adapted from a speech given by Mr. Fukano at Type 1987, *a conference on type design and design with type sponsored by the New York Type Directors Club.*

☞ **Nobody said:**

"Please Don't Eat the Sculpture..."



...but a recent exhibition at New York's American Craft Museum sorely tested the moral fiber of anyone who set foot inside the doors.

Bowl (above) and tulips hand-formed in dark, white and colored chocolates.

Over 200 sculptured fantasies in chocolate, sugar, gingerbread, marzipan, licorice, jellybeans and other temptations, were displayed in an exposition of "The Confectioner's Art." Some of the smaller creations were protected in glass cases. But many of the extravaganzas were out in the open—accessible to human frailty and itchy fingertips.

Most likely it was out of respect for the artistry that nobody desecrated any of the sculpture. But it was also hard to believe it was all edible—that the brown filigree vase and the brown-and-white ruffled fruit bowl were really chocolate and not china...that the delicate, fringed "pixie" cake was real cake and not a silk bonnet...that the Disney World castle was constructed out of edible sugar, not clay...and that the pink striated bottle was blown sugar and not blown glass.

The exhibition, sponsored by Nestlé Chocolate, was not only a showcase of wonders created by some of the preeminent confectioners of our time, but an education in the confectioner's art as well. Every technique in their arsenal was on view—intricate works in sugar which involved molding, blowing, modeling, spinning and pulling. Chocolate—molded, sculpted and dipped. Floral confections made of icing. Trompe l'oeil fruits, vegetables, sushi and fish platters of marzipan. A Statue of Liberty rendered in a mosaic of jellybeans, and even a table and chair encrusted with candy corn, peppermint lozenges, cinnamon drops and variegated hard candies that glowed like jewels. It's easy to understand how culinary buffs would be drawn to such an exhibition, but as it turned out, there was food for thought in a wide range of spheres.

Historic notations throughout the exhibit reassured us that our predilection for sweets is not the result of our contemporary self-indulgent, decadent ways. And we can't blame it all on the cereal makers either. After all it was the Aztecs who got us started on chocolate, and the Indians and Persians who first "manufactured" sugar 2,000 years ago. Even further back, an 8,000-year-old Spanish cave painting depicts a human figure raiding a honey trove, proving that our human addiction to sweets is long-standing and enduring.

As an anthropological study, the exhibit documents the fact that sweets are universally associated with good things—holidays, celebrations, rites of passage and joyous occasions in all cultures. Everywhere that Christmas is celebrated, there are special cakes, cookies and candies. Chocolate bunnies and eggs and sugar coated almonds are Easter rituals in Christian cultures, and honey is the special "sweet" of the Hebrew New Year. In Holland, a special "Abraham" cake is given on a 50th birthday. In Mexico, decorated skull cookies are eaten on The Day of the Dead. The Chinese smear the kitchen god's lips with honey on their New Year Day, so when he goes up to heaven in flames, he will speak sweetly of the family. In India, the Festival of Lights is celebrated with special confections, as is the end of Ramadan in Moslem countries. And in every society, the most opulent expression of the confectioner's art is found in the wedding cake.

We have so many pleasant associations with "sweet," no wonder it has crept into our language as the universal equivalent of "good." We wish children "sweet dreams." We like to do things in our own "sweet time." Our dearest ones are "sweethearts." We make deals more tempting by "sweetening the pot." And wouldn't we all like to live *la dolce vita* ("the sweet life")?

In short, the exhibition offered much to look at and think about (although nothing to taste). The show, which ended its run in New York in January 1989, will tour the United States through January, 1991. It will be shown at the North Arts Center Gallery in Atlanta, Georgia, The Academy of Natural Sciences of Philadelphia, Cranbrook Institute of Science in Bloomfield Hills, Michigan, Express Ways Children's Museum, Chicago, Illinois, Children's Museum of Denver, Pacific Science Center, Seattle, Washington, The Children's Museum of Utah, Salt Lake City, and the Tampa Art Museum, Tampa, Florida. A full color catalog of the exhibit is available. Inquiries should be addressed to The American Craft Museum, 40 West 53rd Street, New York, NY 10019. *Marion Muller*

Statue of Liberty made from jellybeans.

Victorian Fantasy of hand-piped royal icing with hand-molded sugar figures.

German spiced nut biscuit with piped icing.

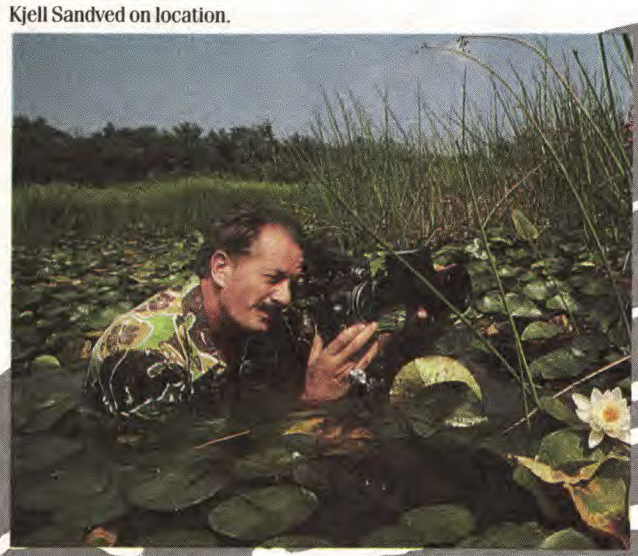
The Maison Carree made of gingerbread with assorted trimmings.

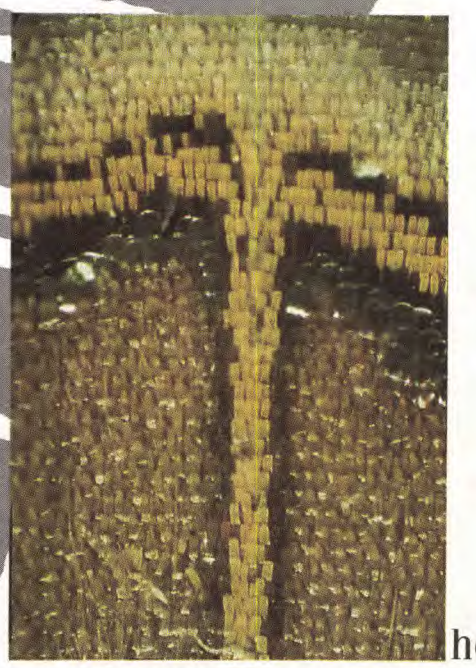
HEADLINE: ITC ZAPF BOOK DEMI, DEMI ITALIC TEXT/CAPTIONS: LIGHT BYLINE: LIGHT ITALIC

The markings on butterfly wings abound with messages. They invite courtship... frighten off predators...confuse enemies...or spell out felicitations to friends.

Messages in

Kjell Sandved on location.





Butterfly Wings

There is no place on earth too demanding or demeaning to deter Kjell Sandved from a mission. He has made safaris to 30 countries in out-of-the-way, uninviting corners of the world. He has crawled on his belly in steamy rain forests and waded up to his armpits in bogs and ponds to photograph rare insects and animal specimens. He shivered for days on an arctic ice floe to film the birth of a baby seal. And recently he completed a 15-year examination of over one million butterfly wings.

Kjell (pronounced "shell") Sandved is a transplanted Norwegian, a former book publisher, a self-taught photographer, and currently a world-renowned nature photographer and film maker for the Smithsonian's National Museum of Natural History in Washington, D.C. With special photographic techniques and superhuman patience, he records the behavior and life cycles of rare and common creatures of the animal world. His films are invaluable to biologists, researchers and science writers. They evoke letters of admiration from schoolchildren. The children especially, respond to his films with rewarding curiosity about the natural world.

Like most nature photographers, Sandved has his own favorite subjects. He likes to study the smaller creatures of land and sea in their natural habitats. But it is fair to say that he has spent a disproportionate amount of time examining *Lepidoptera*—the family of butterflies and moths. First, because they are gorgeous insects. Second, because there are so many of them—220,000 varieties. (175,000 are classified as moths, the rest are butterflies). Finally, because he discovered something in the wings that piqued his curiosity and obsessed him for years.

Designer Wings

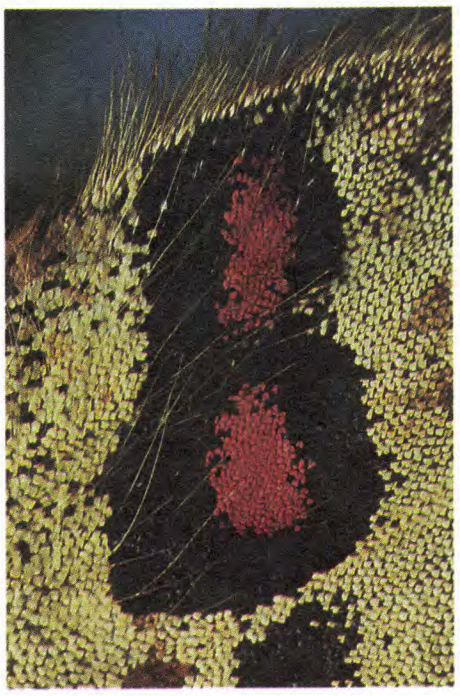
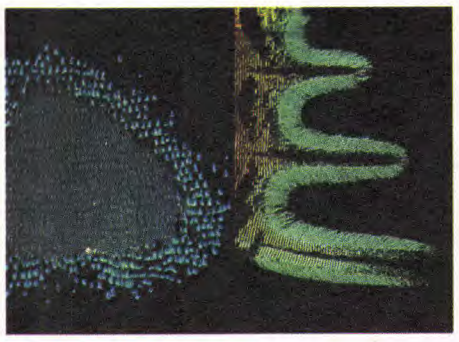
The colors and markings on butterfly wings are created by the arrangement of countless microscopic scales. Each minute scale is fixed in place by a stem which fits into a "pocket" in the skin. The scales overlap like shingles on a roof, and there may be millions of them on a single wing. On the Brazilian *Morpho*, for instance, entomologists have counted, in just one square inch of wing, 165 rows of scales with 600 scales to a row. Some wing scales contain the actual pigment we see—the blacks, browns, reds and yellows. Other scales are structured with grooves and facets which catch and reflect light and produce the iridescent blues, greens and metallic effects.

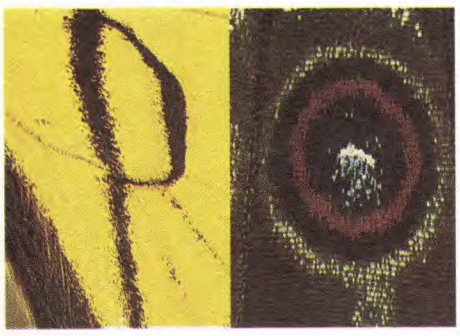
Serious Messages

As most of us learned in our earliest science lessons, nature designs and colors creatures to protect them in their habitats. The markings on butterfly and moth wings can camouflage them to elude enemies. Some designs intentionally mimic menacing snake or owl eyes and send out a message to predators to "keep away." On the other hand, the brilliant colors and patterns may relay a "come hither" message and serve as a decoy to deflect an enemy, since butterflies and moths can sometimes survive a frayed or pierced wing, but an assault on the body would mean certain death.

Messages Nature Never Intended

Though nature has painted serious messages on butterfly wings, humans take pleasure in reading them in their own playful ways. One variety is affectionately called "China's Map" because the brown and white markings on the wings look like



a page in a geography book. Another butterfly genus in Latin America was named "Catagramma" (Greek for "letter beneath") because the marking on the underside resembles the number 88.

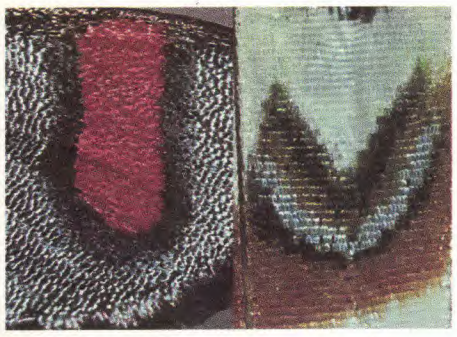
As for Kjell Sandved, he found the surprise of his life—a perfectly legible letter of the alphabet—laced into the markings on the wings of a rare specimen in a dusty cigar box. A less persistent person would have let it go at that. But Sandved, from that moment on, dedicated himself to finding the rest of the alphabet.

The Butterfly Alphabet

It took 15 years. He examined over a million butterflies and moths in his travels and in museum collections, and finally he found all the letters of the alphabet—numerals too—with extras to spare. He photographed each specimen and now has a working alphabet with which he can write initials, names, slogans and messages. Among the people he has favored with plaques displaying their names in the *Butterfly Alphabet* are Pope John Paul II, Queen Elizabeth II, Emperor Hirohito and King Olav V of Norway.

Alphabet designers, of course, have nothing to fear. *Butterfly* poses no threat to *ITC Benguiat*® or *Bodoni*. But we are grateful to Kjell Sandved for sharing his discovery with us and reminding us of the ceaseless beauty and joy nature places under our noses.

Marion Muller



The Butterfly Alphabet *and other Sandved nature studies are available in poster form. Inquiries should be addressed to: Sandved and Coleman, 12539 North Lake Court, Fairfax, VA 22033.*

HEADLINE: ITC/LSC CONDENSED SUBHEAD/BYLINE: ITC FENICE REGULAR ITALIC
TEXT/CREDIT: REGULAR WITH REGULAR ITALIC TEXT SUBHEADS: BOLD

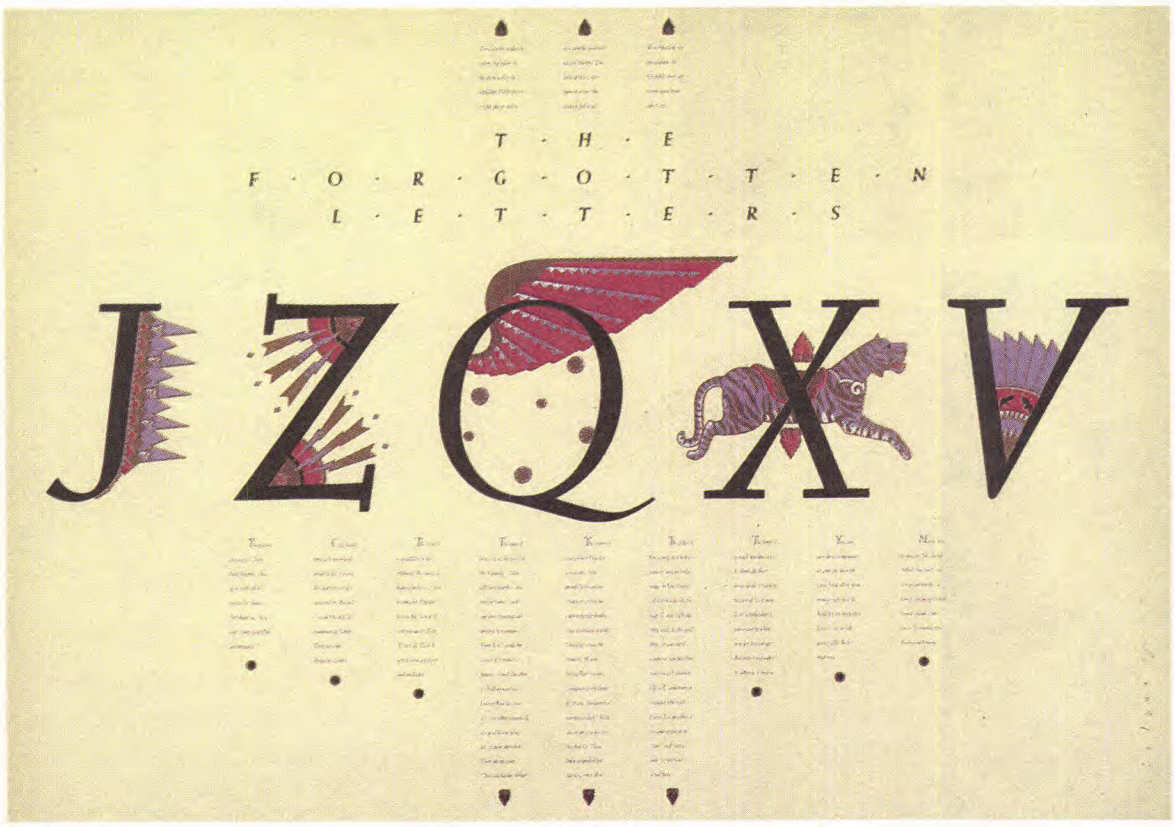
EQUAL TIME FOR TYPE!

Let's face facts. One of the inexorable truths of the graphic design business is that type is generally dealt with as an afterthought. In art schools and design studios alike, unless it's an "all type" project, typography almost never gets anywhere near the same time and attention as do the illustrations, photographs and layout.

This lopsided approach invites trouble. If the style, the size, the color and demeanor of the typography is not taken into account from the beginning, even a sprinkling of the wrong flavor—like caraway seeds on a custard pie—can foul up a presentation.

Like many other companies that deliver typographic services, Mercury Typography of San Francisco has been promoting typographic awareness. Ever since its beginning in the early '70s, Mercury has sponsored exhibits and special educational events for that purpose. In the past few years the company has been successful in enlisting some of San Francisco's top graphic designers in the cause. Together, they are producing a series of limited-edition, signed, collectible posters celebrating type design. All involved hope it will raise consciousness and result in "equal time" for type.

The "What's Your Face? Poster Project" The theme of the poster project, "What's Your Face?" gave the designers freedom to choose a favorite type design or one they could interpret and present handsomely. Judging from the number of posters requested, the project has been an enormous success. It was a boost for the participating designers and a satisfaction to Mercury that its message was getting through.



A

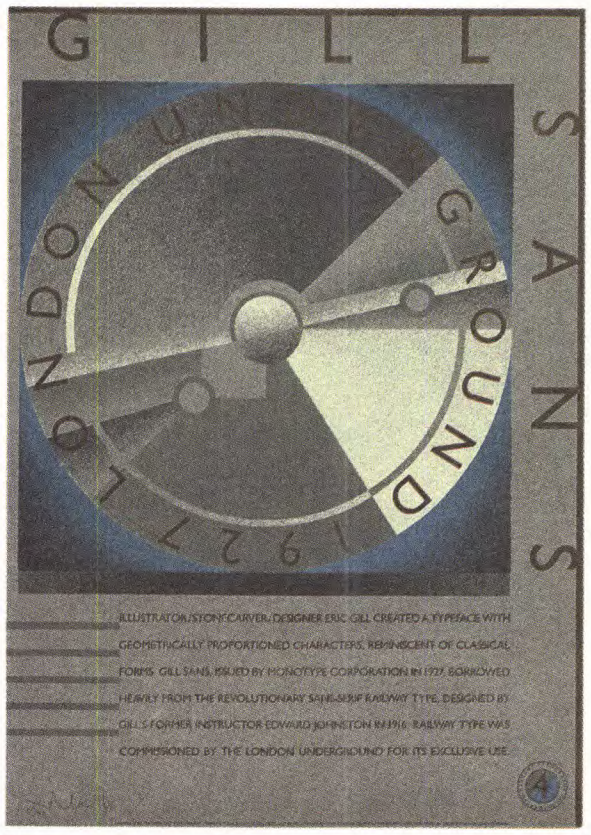
Poster **A** Weiss Italic, an uncommon face, was chosen by designers Michael Patrick Cronan, Linda Lawler and Jon Carroll for their poster honoring the forgotten consonants of the alphabet—J, Z, Q, X and V. Though we don't use them often, we couldn't read or speak without them. So the designers were justifiably expansive in their text and decorative embellishments. Third in the series.

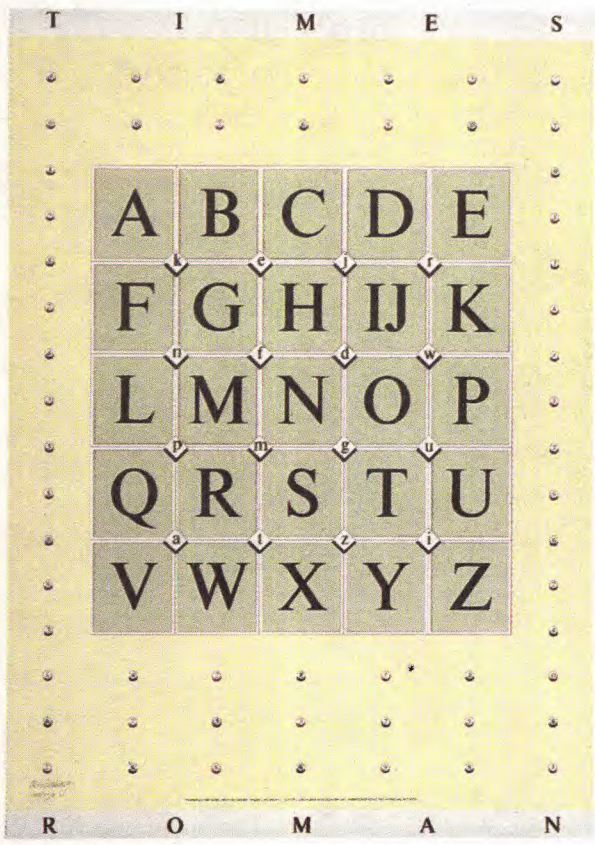
Poster **B** Times Roman is the featured typeface in this poster by Neil Shakery. The spaciousness and the simple unembellished minimal devices suggest the timeless, universal quality of this classic face. The capitals occupy squares, lowercase letters are in the diamonds, and the numerals and punctuation marks are dispersed in circles. Second in the series.

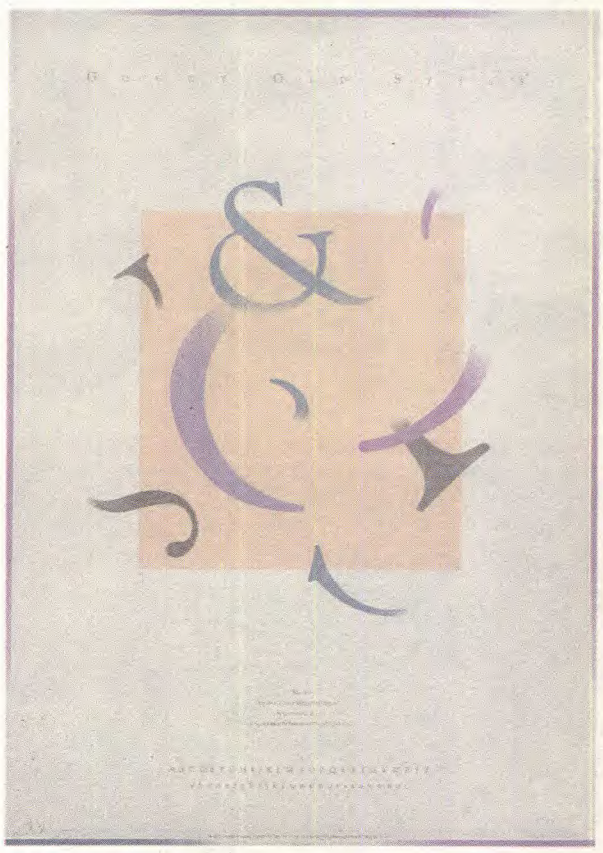
Poster **C** Gill Sans, a sans serif typeface created by Eric Gill in 1927 is the subject of this poster by Michael Mabry. Mabry evokes the appropriate mood of the face in the color illustration. The text explains that Gill "borrowed heavily from the revolutionary type designed by Gill's former instructor, Edward Johnston, in 1916, commissioned by the London Underground for its exclusive use." Fourth in the series.

Poster **D** Futura, a typeface of the '30s, is equated by Jennifer Morla with the dynamic energy waves of art deco, the Chrysler Building and New York City. She is a San Francisco designer transplanted from New York. Though she finds her new environment thoroughly agreeable, her choice of typeface and

C







B D E

her intrepretation seem to say that New York is still in her blood. The poster is in the permanent collection of the San Francisco Museum of Modern Art. Fifth in the series.

Poster **E** Goudy Oldstyle inspired this poster by Doug Akagi and Sharrie Brooks. By isolating arcs and serifs of the letterforms, they focus attention on the grace and elegance of this alphabet. One noble ampersand provides a picture of the ample proportions of a typical character. First in the series.

All the posters shown measure approximately 19" X 27." A sixth in the series will soon be off the press. They are silkscreened, hand-pulled and proofed for proper ink balance. A very limited number of these limited edition, signed posters are available. Inquiries should be addressed to: Mercury Typography, Inc., 1050 Sansome Street, San Francisco, CA 94111.

Marion Muller

HEADLINE: ITC SERIF GOTHIC REGULAR, BLACK TEXT: REGULAR SUBHEAD/INITIALS/BYLINE: BLACK

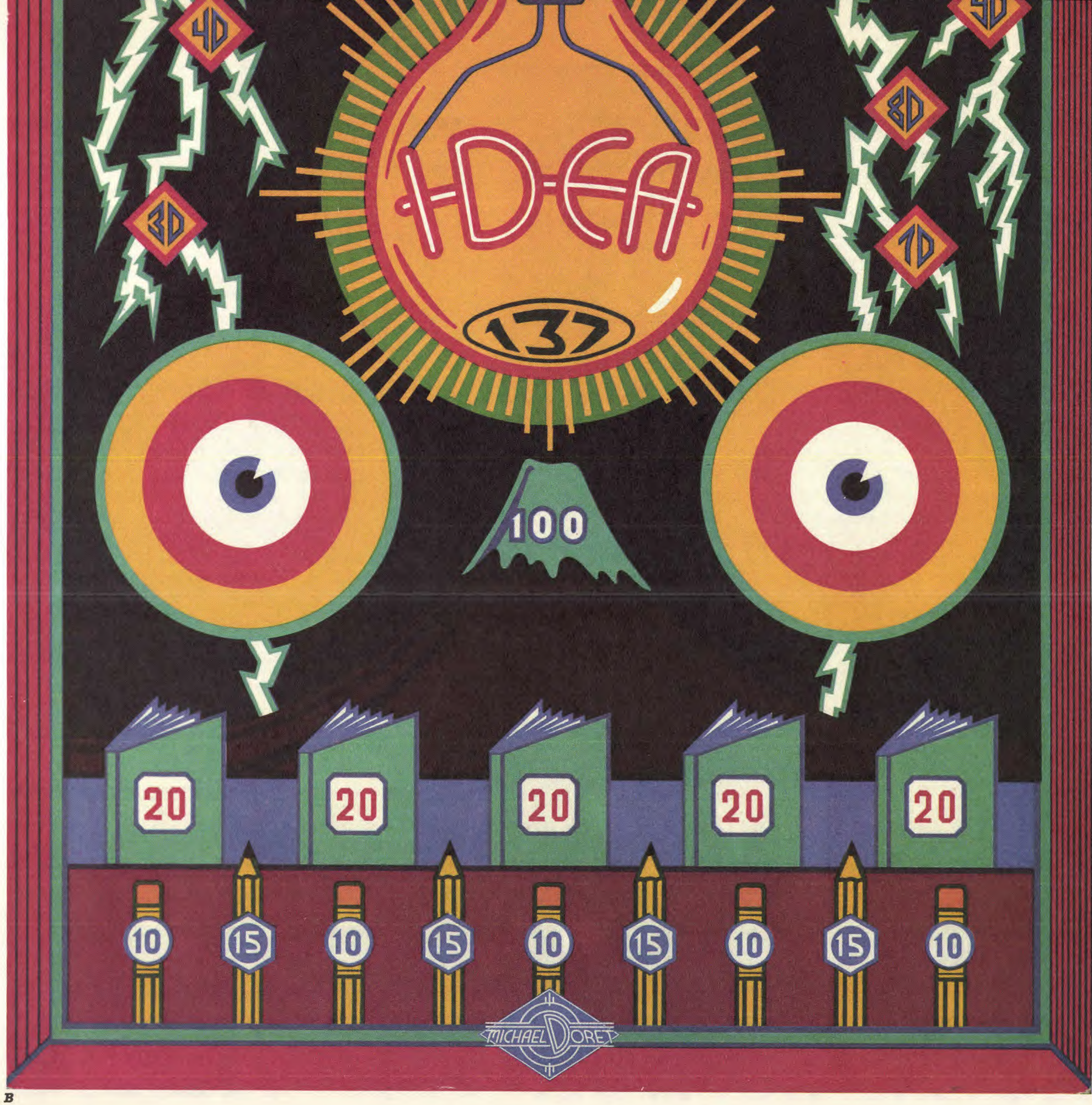
The Funky Functional Graphics of Michael Doret

A

Anyone who has been immersed in graphics for a long time may be jolted in a first encounter with Michael Doret's work. It's nothing like the tasteful, classy graphics we've been educated to admire...or even the razzle-dazzle punk-style computerized video graphics we're growing accustomed to. No, Michael Doret's designs are blatantly "old-fashioned," and it is precisely this courageous outmoded look that stops us in our tracks and eventually wins us over.

The '20s, '30s, and early '40s

Doret's graphics recall an era when advertising was innocent; when people with something to sell, sold it hard...when those with something to say, said it loud and clear. Later, in the postwar years, advertising graphics took on sophisticated new ways. Psychologists probed the motivations and



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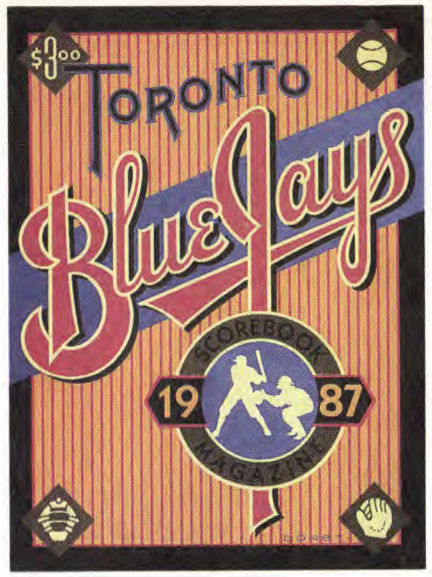
C

buying habits of consumers. Advertisers softened their voices to charm and seduce readers to become buyers. Commercial artists and fine artists raided each others' territory and blurred the distinction between the two. Museums hung paintings of soup cans and Brillo boxes, and art directors reproduced fine art in their ads.

Although Michael Doret is a product of those postwar years, and his art school training was in painting and sculpture, there are no "fine art" pretensions in his work. He admits that he thoroughly enjoys defying trends... going against the mainstream. But he also enumerates some of the potent experiences that pointed him in the direction he has taken.

He recalls that as a youngster he was always intrigued with letterforms in the signs he saw around New York—the full-bodied, chocolate-colored letters on the Good Humor ice cream truck...the flamboyant posters and billboards of Coney Island's Luna Park...the spectacular illuminated signs of Times Square. During his college years he was particularly smitten with the psychedelic posters coming out of the San Francisco hippie scene. And when he arrived at Cooper Union in the '60s to study painting, the art world was in the



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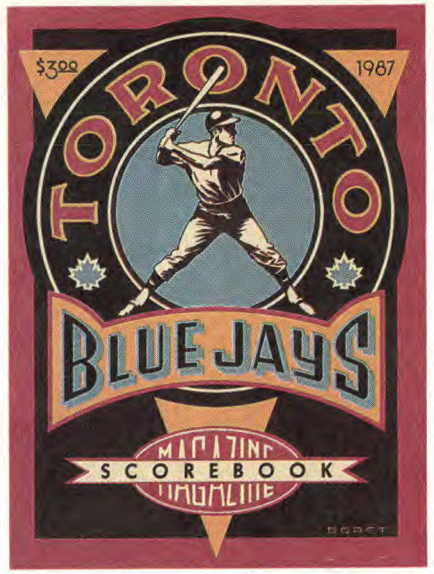

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thrall of a hot new movement—Op Art. It was partly inspired by Josef Alber's work concerning the interaction of color. It was partly a reaction against the Abstract Expressionist movement. Painters like Victor Vasarely, Yaacov Agam and Richard Anuskiewicz (Doret's teacher at Cooper Union) were among the artists who forged ahead with visual experiments, using flat color and simple geo-

I

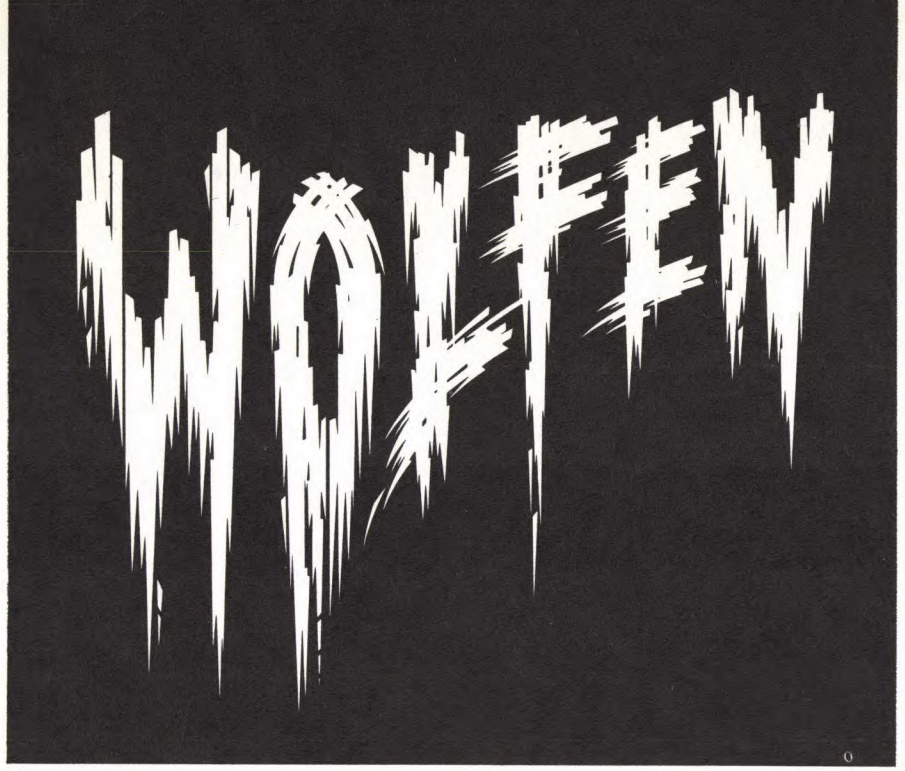
metric shapes to create optical illusions and conundrums.

There is no question in Doret's mind that all those fond experiences with color, geometrics, and expressive letterforms propelled him toward the funky, offbeat graphics that have become his specialty.

A Virtuoso of the Drawing Board

At first glance, Doret's designs look deceptively simple. On closer look, we can see that each one is a complex amalgam of diverse elements under such precise control they bond together in immutable unity. There is no element that can be removed or moved even a hairsbreadth without collapsing the whole. That's what good design is all about.

In Doret's projects in particular, where the lettering must be fitted into circles, ribbons, swashes and



J

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A *Poster announcing Simon and Garfunkel concert.*

B *Cover for* Idea, *the Japanese magazine of graphic arts.*

C *Cover design for book on trademarks*

D, E *Covers for* Scorebook, *magazine distributed at baseball games.*

F *Logo for Columbia jazz recordings, used on records, tapes and CDs.*

G *Logo for Readers' Digest records, jackets and brochures.*

H *Book cover.*

I *Cover design for book on trademarks.*

J *Title treatment for feature film.*

K *Logo for greeting card company.*

L *Logo design for Leo Burnett Co., Chicago, announcing construction of their own building.*

M *Logo for game by Parker Bros.*

all manner of geometric and free-form shapes, precision is the operative word. Unfortunately, there are no simple solutions. He can never turn to a type specimen book for his letterforms (unless a client specifically requests that the lettering resemble an established typeface). In each job the words must be styled and manipulated to fit his design. His style has compelled him to become a lettering designer. With each new project he creates a new alphabet, always concentrating on capturing the character of the words and fitting them into their designated spaces.

Because of the precise handling and the subtle decisions he must make, it's almost impossible for him to farm out any part of the finished work. While he is drawing the letters, he is constantly adjusting sizes, shapes, negative spaces, drop shadows, the angle of a serif and the color relationships. So his design style forces him to do the finished art on his projects as well. And as long as he's at it, he does the mechanicals too, which, according to ad managers and printers, are nothing short of perfection.

The problem-solving and concepts are exhilarating for Doret. The execution is painstaking and tedious. But for someone who loves symmetry and order, letterforms, and a free hand with color, Doret has chosen the precisely right direction. *Marion Muller*

HEADLINE: ITC AMERICAN TYPEWRITER BOLD TEXT: MEDIUM SUBHEADS: BOLD ITALIC CAPTIONS/BYLINE: MEDIUM ITALIC

Case Study: Computerizing an In-House Studio

by Cynthia Baron and Renee LeWinter of LeWinterBaron Graphics Multitasking

Typewritten proposals look unprofessional today, as the public becomes sensitized to design and typography through the burgeoning use of desktop publishing and business graphics. Companies whose concern for style once ended with their national advertising are setting print standards for their communications, from annual reports to simple sales proposals. As it becomes clearer that the old separation of visual and text functions is expensive and awkward to maintain, more companies are creating computerized in-house communications departments.

Asking the Hard Questions

Setting up this new department can be risky business. The glut of systems, applications software and peripherals guarantees that no solution is right for every company. What decisions will generate a productive and cost-effective department? In a typical scenario, the company already has word and data processing and an art department that does design and mechanicals, but purchases type, stats, INTs and printing outside. Typesetting bills for non-advertising work vary, but average between $30,000 and $40,000 a year.

Unless the head of the art department is unusually powerful, he or she will make recommendations, not final decisions, on equipment, supplies and suppliers. To keep a tighter rein on costs, many corporations have transferred final say to the purchasing department. This means that major corporate communications decisions are made by people who have never seen a graphics terminal, do not know graphic arts terms, and don't see much difference between Times Roman and Helvetica. In this situation, a consultant who knows graphic arts, publishing and systems is often brought in to make first-hand observations, evaluate the company's needs and make dispassionate recommendations.

The best way to tailor a system to the organization's needs is by asking a standard series of questions and evaluating the way these answers interact. Five basic areas need to be considered before purchasing a computer system and software:

Physical plant: Where will hardware be placed? Will additional wiring, plumbing or climate control be necessary? Will the area need changes in ventilation to adhere to OSHA regulations? If the system must be networked to other departments or buildings, are there enough properly located phone lines? Has sufficient space been allocated for growth?

Short- vs. long-term goals: What prompted the need to purchase a desktop or electronic publishing system? What parts of the organization will it service and how urgent is their need? How can this system support marketing strategy? Is the company locked into a PC or Macintosh environment, or can both platforms be effectively combined?

Budget: How will cost factors be allocated for the purchase of the communication department's services? Is there a dollar ceiling on initial capital outlay? Will probable corporate changes make future expansion necessary? What about a maintenance contract? Has a realistic financial comparison between desktop and more traditional solutions been done?

Personnel available: Does the department manager have experience with electronic publishing and/or computer systems? Will new staff be hired, or does the company plan on forming an "expansion team" from current employees in other departments? If an art department exists, will it be merged or eliminated?

Special circumstances: Every corporation is different, and some are more different than others. Special circumstances can range from an unusually high need for slide presentations, an existing typesetting and/or printing shop in the art department, a special corporate typeface, or the need to integrate several sites with different hardware.

Exploring Options

Having weighed and evaluated these areas, the next step is to compare the cost of serving short-term need versus setting the groundwork for a long-term solution. For example, it is universally assumed that desktop solutions are real cost-savers. If the company currently spends $1,500 a month for its newsletter, switching to a Macintosh with sophisticated page make-up software might slash costs by 80% if everything currently done outside can be brought in-house. However, after factoring in the cost of revamping internal systems for more efficient handling of copy, continued outside purchases because of current desktop limitations, and amortized initial expenditure, that figure may drop to 15-20% for the first year. With this more realistic evaluation of the short-term benefits, a company might elect to phase in a new system, rather than trying to change everything overnight.

Output needs also vary from company to company—or even within companies depending on the document and its audience. An in-house report with business graphics requires a lower level of sophistication and polish than a corporate identity brochure or major slide presentation. A mid-sized company will have this broad mix, and will need appropriate hardware to serve it. Up until recently, companies choosing the PostScript® environment had the choice of a $5,000 laser printer, the $36,000 Linotronic 100,® whose reputation is better but not high-quality, or the top-of-the-line L300, capable of handling color separations and halftones, but weighing in at a hefty $65,000. Linotype's announcement of the under $30K 200P probably heralds the beginning of "affordable" laser typesetting, but even so, there is a big gap between spending $15,000 for Mac Ses™ and a laser printer, and committing to a quality output

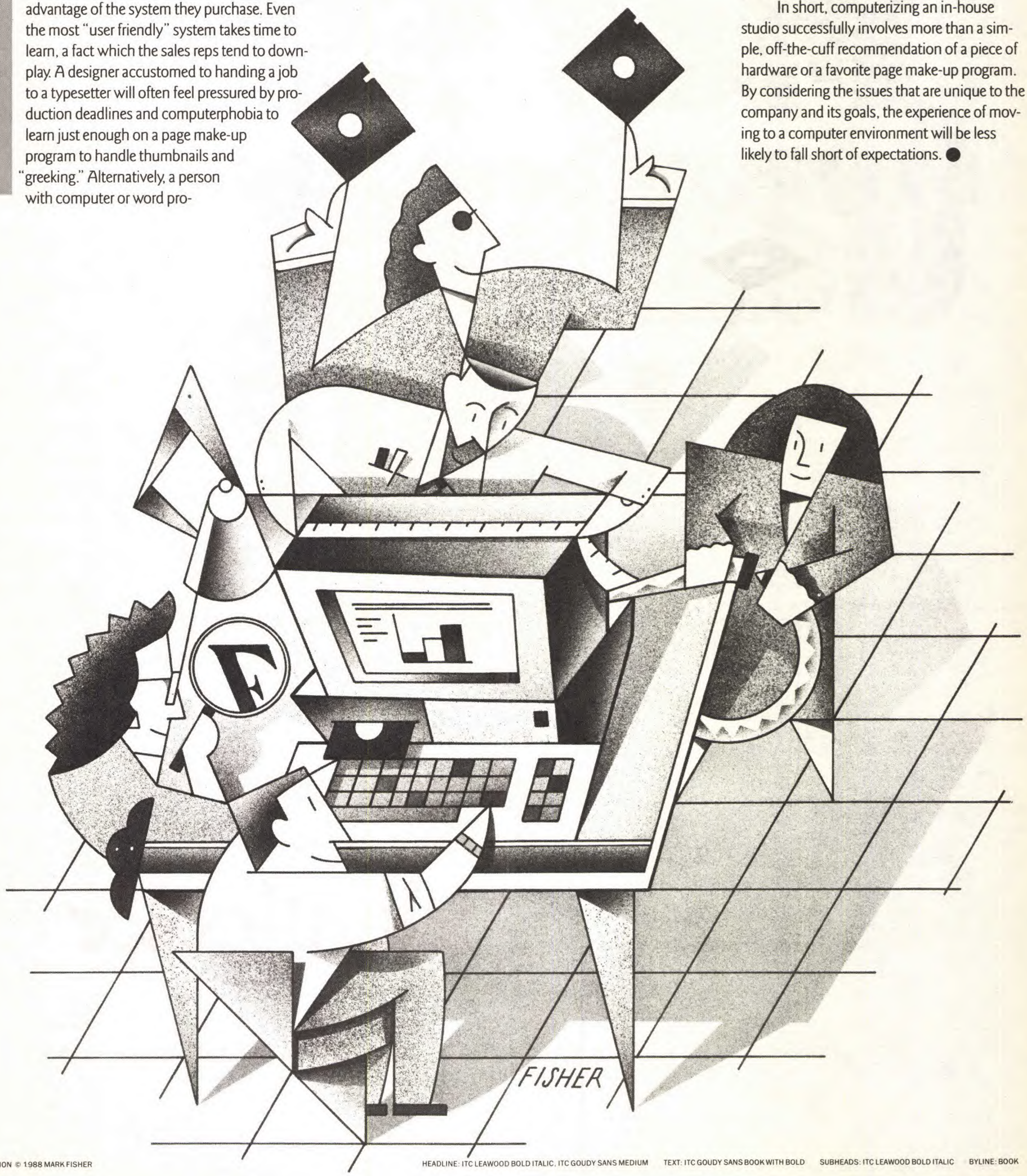
and its typefaces, service contract, wiring, etc. For many companies, it may be more efficient to purchase output time from an access center at $10 a page than to bring the whole process in-house.

The People Connection

Perhaps the most critical step in computerization is that of integrating people with systems. Without appropriate and properly trained operators, the company will not be able to take full advantage of the system they purchase. Even the most "user friendly" system takes time to learn, a fact which the sales reps tend to downplay. A designer accustomed to handing a job to a typesetter will often feel pressured by production deadlines and computerphobia to learn just enough on a page make-up program to handle thumbnails and "greeking." Alternatively, a person with computer or word processing background can feel very comfortable sitting in front of a keyboard, but turn out amateurish-looking finished output because he or she has no grounding in the visual arts. After making all the right hardware and software decisions, no company wants to discover that only a small fraction of the computer's capabilities are being used. No system – of any putative complexity – should be purchased without allowances made for proper training.

The same can and should be said in the areas of follow-up and supplier support. Choosing a computer source can be more important than choosing the computer. Some items can be purchased by mail order, but a company which expects to rely on its in-house communications for quick response time and heavy output should spend the extra money to buy from a local supplier with a confirmed reputation. Service contracts, loaner equipment, software training and overall knowledgeability are paramount considerations.

In short, computerizing an in-house studio successfully involves more than a simple, off-the-cuff recommendation of a piece of hardware or a favorite page make-up program. By considering the issues that are unique to the company and its goals, the experience of moving to a computer environment will be less likely to fall short of expectations. ●



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HEADLINE: ITC LEAWOOD BOLD ITALIC, ITC GOUDY SANS MEDIUM TEXT: ITC GOUDY SANS BOOK WITH BOLD SUBHEADS: ITC LEAWOOD BOLD ITALIC BYLINE: BOOK

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BREMEN 49-421 34-10-67
BRUSSELS 32-2 53-90-340
CHATTANOOGA 615-265-0303
CHICAGO 312-467-7117
CINCINNATI 513-381-8976
COLUMBUS 614-475-0242
COPENHAGEN 45-1 116-320
DAYTON 513-223-6241
DENVER 303-832-8320
DETROIT 313-352-7330
EDINBURGH 44-31 22-51-030
FRANKFURT
TypoBach 49-69 72-46-26
CTS Identicolor 49-69 76-81-291
GREENVILLE 803-232-2486
HAMBURG
Identicolor 49-40 23-41-41
CTS Identicolor 49-69 76-81-291
HANNOVER 49-511 28-16-76
HELSINKI 35-8 65-11-99
HOUSTON 713-861-2290
HONG KONG 852-5 455-008
INDIANAPOLIS 317-634-1234
KANSAS CITY 913-677-1333
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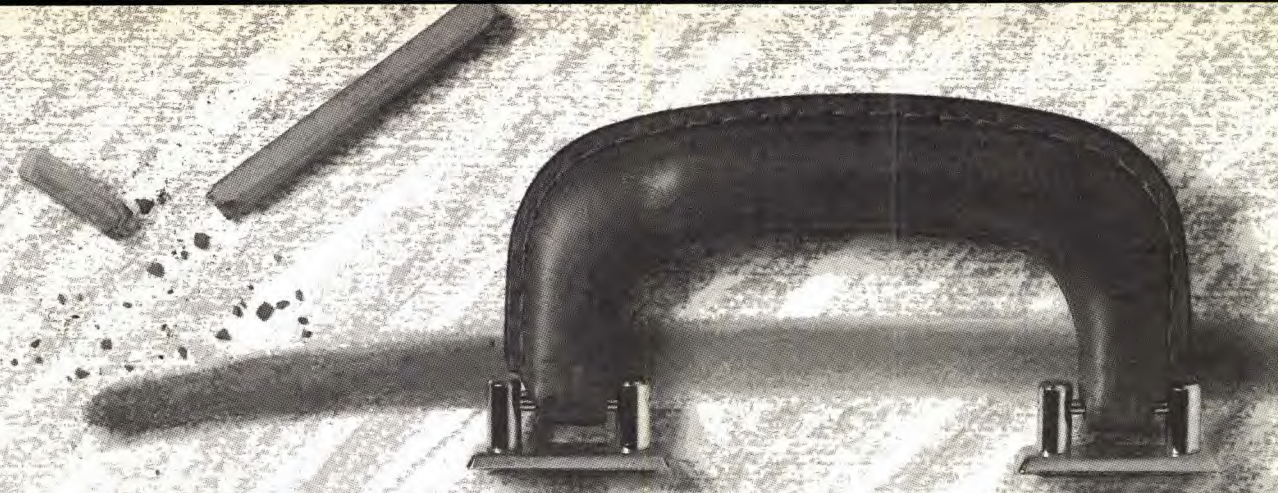
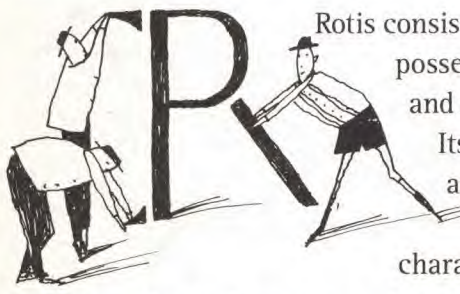


Portfolio

ROTIS,™ a Systematic Approach to Type Design

The Rotis type family, a major design innovation, offers a full range of typographic solutions for the corporate publisher.

Rotis is a complete type family designed not only to cross weights, but to cross serif and sans serif faces. Although there have been previous attempts to develop families for broader applications, they have largely been restricted to singular type classifications.



Rotis consists of four classifications each possessing an equally balanced color and mood for optimum readability. Its letterspacing, stem thickness, and condensed style have been achieved through extensive character design and spacing tests.

Functionality is the essence of Rotis. Graphic designers can mix different faces within the Rotis family and be assured of a consistent, unified appearance. Rotis is ideal for corporate applications that require a similar image for a company's logos, letterheads, and advertisements.

This matrix-based approach to type design was first conceived during the 1970s by Otl Aicher, the world-renowned corporate image consultant and typographic expert. According to Aicher, his main objective was to "develop a typeface that would actually aid the reader to cope with the amount of information to be absorbed every day in contemporary society. Type today, for our visual sanity, must be both pleasing and easy to read." Aicher is known as the "father of the geometric man" for his creation of the international pictogram system for the 1972 Munich Olympics. He also designed the information systems for both the Frankfurt and Munich airports. BMW, Lufthansa, and Braun are among his past clients.

Rotis was developed for Druckhaus Maack, a major printing company in Lüdenscheid, West Germany. The typeface has also been selected for several major design programs including the signage for the Bilboa Subway System in Spain.

The initial eight Rotis faces for the AGFA Compugraphic high-resolution laser and digital imagesetters are now available. Additional Rotis designs will be released during 1989. For the corporate and desktop publishing world, AGFA Compugraphic plans to release a complete set of Rotis POSTSCRIPT® hinted designs.

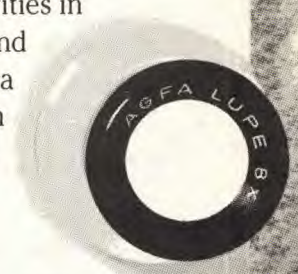
HEADLINE/SIDEBAR: ROTIS SEMISANS 75 TEXT: ROTIS SERIF 55

AGFA Compugraphic, a Division of Agfa Corporation

Through the merger of Agfa-Gevaert, Inc., Compugraphic Corporation, and Matrix Corporation, the new Agfa Corporation was founded at the end of 1988.

AGFA Compugraphic, the division that controls the operational functions of the former Compugraphic Corporation and the Graphic Systems Division of Agfa-Gevaert, is responsible for electronic pre-press products. As the largest division of Agfa Corporation, AGFA Compugraphic offers a full range of traditional typesetting and electronic publishing systems, type, advanced films, papers, phototypesetting materials, cameras, and processing equipment. Specifically, AGFA Compugraphic is moving aggressively to provide complete graphic arts systems including color systems and tools for the desktop publishing market. The other operating units of Agfa Corporation are AGFA Matrix Division and AGFA Photo Division.

The purpose of the merger and formation of Agfa Corporation was to integrate the various business activities in the photographic and electronic imaging fields and to further strengthen the positioning of AGFA as a leader in these markets. Agfa Corporation, which employs nearly 6000 people, projects approximately $1 billion in sales for 1989.



HEADLINE: TS CRITERION BOLD TEXT: TS CRITERION LIGHT

The Rotis Matrix	Sanserif	Semisans	Semiserif	Serif
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46	*	*ra*		
55	ra	ra	ra	ra
56	*	*ra*		*ra*
65	ra	ra	ra	ra
75	ra	ra		

*IN DEVELOPMENT

In the first of a series of interviews with experts in the field of type design, Cynthia Hollandsworth offers her views on the future of type. Ms. Hollandsworth manages all typeface development at AGFA Compugraphic, Division of Agfa Corporation.

Q How is AGFA Compugraphic responding to the latest technological advancements in type?

A The foundation of our LaserType™ library is curvilinear technology, which has as its core IKARUS software from URW. IKARUS is the industry standard for typeface data, developed to accommodate every nuance of typeface design.

Certainly today, typeface technology is being influenced by page description languages. Our Intellifont® type and hinting technology is used in a variety of different languages, such as PCL,™ Hewlett-Packard's printer command language for LaserJet® printers. Intellifont also supports other DOS-based hardware and software products.

The POSTSCRIPT environment requires Bezier curves. Our CG TYPE™ for the Macintosh® is a Bezier typeface collection specifically designed for POSTSCRIPT output devices, including our own 9400-PS laser imagesetter and P3400 PS laser printer.

We, at AGFA Compugraphic, are excited about the widespread use of type in desktop publishing, and are dedicated to providing the highest quality library in Bezier format in a timely way. We also intend to be a desktop educator, already having produced a type awareness booklet called "The Art & Technology of Typography."

Q How would you describe the division's commitment to the release of new typeface designs?

A We expect to have approximately 150 new typefaces available by the end of 1989. Some will be exclusive designs, such as Rotis, originated by the respected European designer, Otl Aicher; and Subiaco, an AlphaOmega Typography design. Through our new agreement with Monotype many classic type families will be released, including Times New Roman,® Joanna,™ Baskerville,™ Bembo,® Walbaum,® Ehrhardt,® and more. Other sources of new type include the well-known International Typeface Corporation, TypeSpectra, Inc., and Haas Typefoundry Ltd., a 400-year-old foundry from which we will be licensing Basilia.

Q What about the international marketplace?

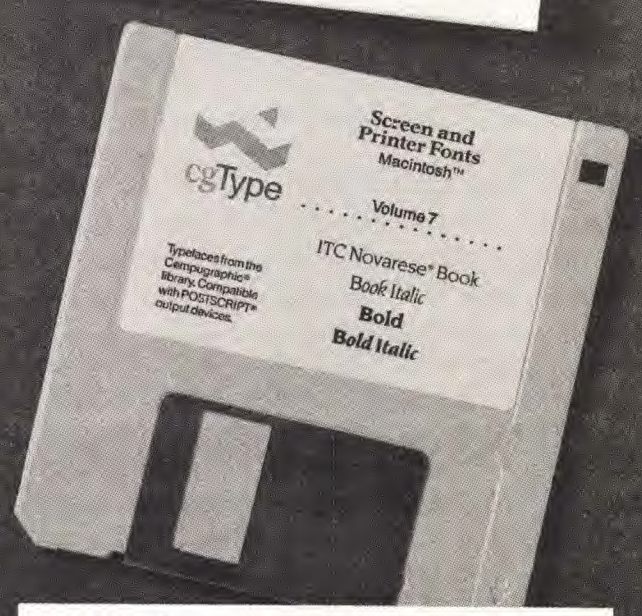
A To keep up to international standards, we are bringing our type criteria into the global mainstream. An example is our Expanded Character Set.

Q What is your mission at AGFA Compugraphic?

A To improve and increase the selection of typefaces available to all AGFA Compugraphic equipment users. We have 91 professional designers committed to successfully completing this mission. With this talented group, we'll make a lasting contribution to the world's type library.

It's an exciting time for our company, when both the quantity and quality of our type library are significant factors in our future growth. Throughout this year, AGFA Compugraphic will be making the most impressive contributions to the graphic designer's palette and ultimately to the literate environment.

OPENING PARAGRAPH: ITC TIEPOLO BOOK ITALIC
HEADLINES/INITIALS: ITC TIEPOLO BLACK TEXT: ITC TIEPOLO BOOK



AGFA *Compugraphic announces agreement with Adobe* Systems Inc.

Under the terms of a recent contract with Adobe Systems Incorporated, AGFA Compugraphic will be licensed to use Adobe™ proprietary font technology to develop downloaded typefaces for POSTSCRIPT output devices and workstations.

The cross-licensing agreement, which was announced in March, allows AGFA Compugraphic to convert typefaces from its library of more than 1700 designs into true POSTSCRIPT hinted typefaces for use with Adobe POSTSCRIPT interpreters. As the "hints" are added, the typefaces will print with the same quality as Adobe typefaces. This strategic alliance will offer Agfa Corporation's customers direct access to the entire POSTSCRIPT type collection.

The existing Adobe POSTSCRIPT library will be available from AGFA Compugraphic by June 1989. Late in 1989, additional new designs will be released.

AGFA Compugraphic has also developed its own professional type for the Macintosh called CG TYPE. Every typeface is a true cut design taken from the AGFA Compugraphic Type library. At high resolution, a typeface will reflect the same nuances as the corresponding type for the company's traditional typesetting systems.

HEADLINE: ITC NOVARESE BOLD ITALIC TEXT: ITC NOVARESE BOOK

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TS Criterion™

CRITERION LIGHT — 13 PT.

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ITC Jamille™

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Rotis

ROTIS SEMISANS 45 — 13 PT.

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ITC Tiepolo™

ITC TIEPOLO BOOK — 13 PT.

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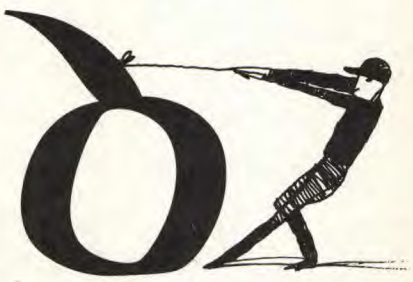

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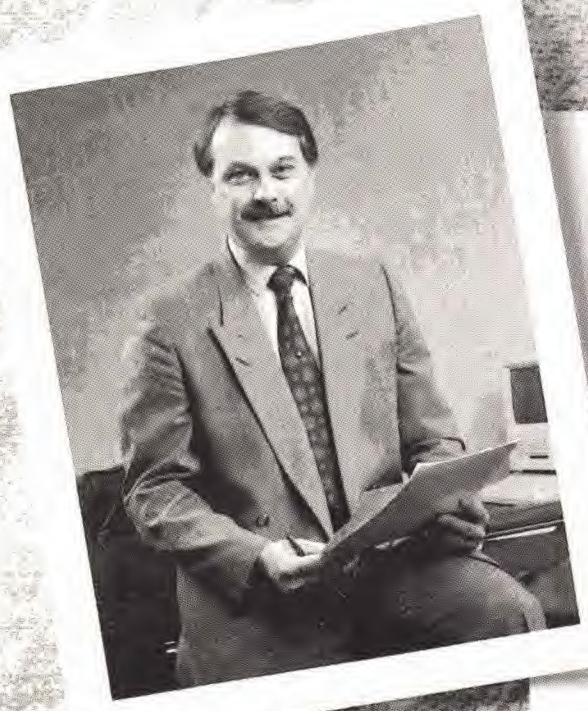

AGFA Agfa

AGFA COMPUGRAPHIC DIVISION

AGFA Compugraphic Division
Agfa Corporation
90 Industrial Way
Wilmington, MA 01887

(508) 658-5600

Dear Typographer,

Throughout 1989 AGFA Compugraphic will showcase its portfolio of new typeface releases in the pages of U&lc. Committed to being the leader, we are adding 150 new designs to our library this year. Watch these pages for the exciting highlights.

We are cross-licensing popular designs from great foundries and studios of the world. And most importantly, we are reviving classic designs and bringing new typefaces to the marketplace. These two programs—type revival and new type designs—are backed with the total support of our parent company, Agfa Corporation.

AGFA Compugraphic is the world's largest type resource with the largest design, marketing, and support staff; and one of the leading type libraries. And we're continuing to grow—with new designers who are creating the type styles of tomorrow.

Type design is continually evolving, and the imaging technology for the traditional or desktop environment is also changing. In today's world we are integrating and delivering type designs to a variety of platforms and page description languages. Tomorrow's world of enhanced graphics and color capability will require new type technologies. Only those companies able to invest in research and development will survive the new wave. With financing in the millions of dollars and Agfa Corporation's commitment to quality, AGFA Compugraphic will continue to be the industry leader.

Denis Lamy
Vice President
Typographic Systems

A Bayer USA Company

SALUTATION: ROTIS SEMISANS 75 TEXT: ROTIS SEMISANS 45/ROTIS SEMISANS 65

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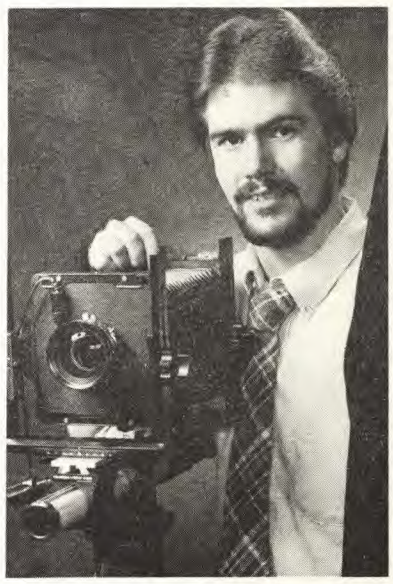

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"I draw on my education everyday. The Art Institute of Dallas, with their terrific faculty and intensive curriculum, shaped my talents to a professional level."
– Jamie Williams, Art Director
Club Corporation of America,
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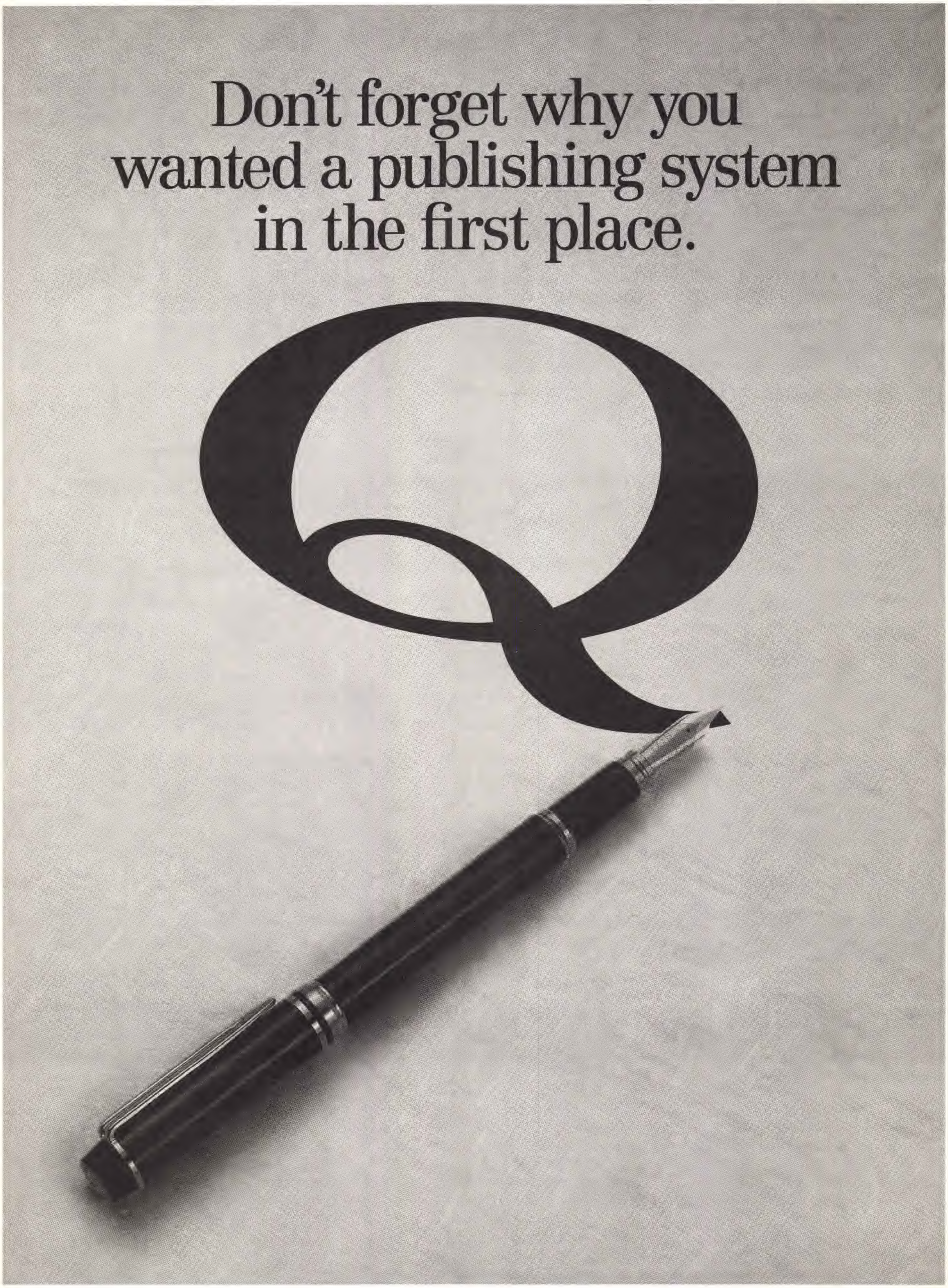
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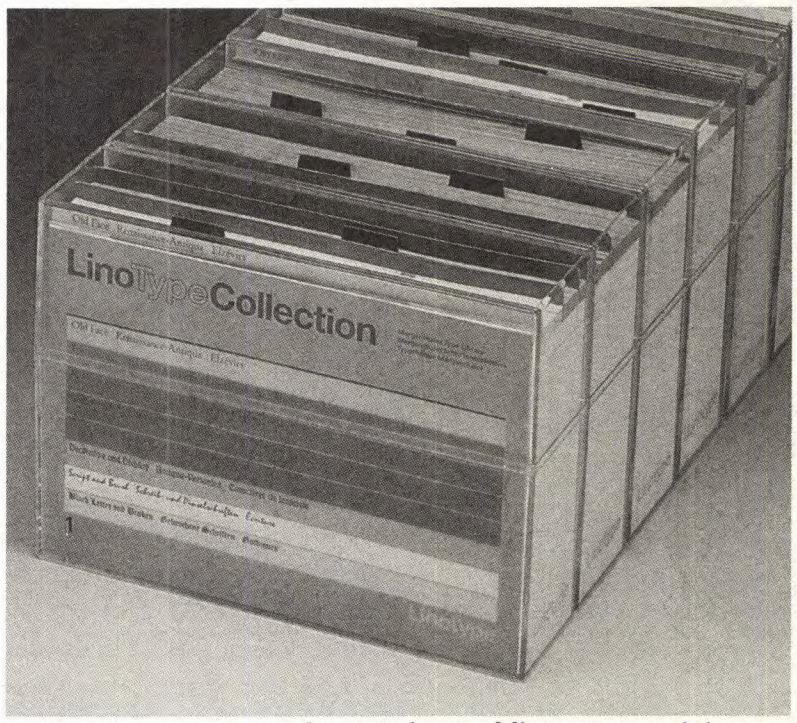

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BERTHOLD TYPES

Berthold: High Fidelity in Typographic Communications

Our Berlin factory was hit by an incendiary bomb, the effects of which caused our entire stock of metal type to 'melt down.' Literally. It was originally stored on our second and third floors, and ended up as a solid mass in the basement of the building.

It took some few weeks before it cooled down.

When the factory was rebuilt after the war, our staff used gas torches to cut the metal into manageable pieces which were then purified and re-cast into type.

Today, Berthold is unquestionably the leader in the field of typographic communications.

Not because we sell the most equipment, nor because our equipment is necessarily the fastest, but – simply – because we have one over-riding purpose: the maintenance of our pure typographic quality.

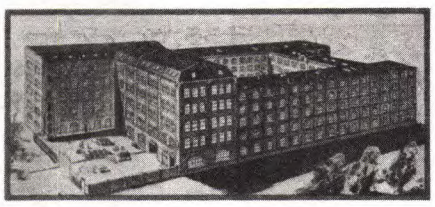
We consistently achieve absolute excellence with our typefaces. Our equipment and operating systems are flexible, logical, innovative, comprehensive and – despite all this – at the forefront of rapidly-changing technology.

Surprisingly, any day now we celebrate our 130th year.

In Berlin, Germany, in 1858 Hermann Berthold established his Institute for Galvanization Technology.

A research engineer, Berthold had developed a way to produce super-hardened brass-and-zinc rules for use in the type composition trade.

Berthold's rules were less susceptible to abrasion and wear due to the special metals and production techniques. The Berthold slogan at that period was 'As precise as Berthold rules'.



Because they were made to such fine tolerances, the printers of the day could order rules knowing that two point rules would indeed be two points wide. Which brings us nicely to our next point.

Every country in Europe had a different system of typographical measurement.

With different systems, there was no standardization. This led to immense difficulties for typefounders, chaos for printers.

A consortium of Master Printers and typefoundries decided to tackle the mess by commissioning research to analyze the problem, and devise a 'universal' system.

Who better than Hermann Berthold with his reputation for precision, his knowledge of the industry, and his commitment to absolute quality?

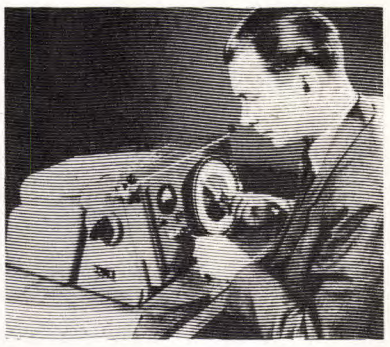
He reported back to the Master Printers in May 1879: the result was the revised didot system, (known as 'cicero') where 2660 points equal one metre, at 0° Réamur.

It was warmly accepted throughout continental Europe, although Britain and North America adopted the Anglo-American pica point system.

The success of this project brought Hermann Berthold further acclaim, and our activities were widened to encompass the production of metal type as well as the brass rules.

In 1896 the name of the company was changed to H Berthold AG. Type was fast becoming our major product, and rapid expansion – mainly by acquisition – was taking place. But Berthold died in 1904.

Between 1905 and 1922, twelve major typefoundries were taken over by the company. By 1928, we had formed many subsidiaries and had production facilities – apart from Berlin – in Stuttgart, St. Petersburg, Budapest, Vienna, Leipzig and Riga, as well as many other sales offices, and we had become the largest typefounder in the world.



During this period, Berthold were actively designing and marketing new typefaces, as well as working to integrate the designs acquired from the new companies.

In 1935, Berthold made their first contact with photographic typography. Company records reveal an exchange of letters taking place with a Mr. Uher, who had invented the 'Uhertype' machine.

1938 saw production of metal type reach record levels. Obviously the Second World War had a major impact on production, and our Mehringdamm factory was very severely damaged by bombing, and the links with the international subsidiaries were lost.

Reconstruction started immediately afterwards and we were back in limited production by 1946, with full day and night shifts starting again in 1948.

Typeface development continued, but there was growing awareness (and a very *early* awareness by comparison with the industry in general) that the future lay in the direction of photocomposition rather than metal: offset lithography rather than letterpress printing.

It must be emphasized that Berthold was producing type only for hand composition; we had no involvement in machine composition.

Following some hair-raising journeys across the East German corridor, a loose agreement was reached with the engineer Heinrich Heine regarding his 'diatyp' machine. It required fundamental redevelopment, but a firm licensing agreement was reached in 1952.

Our commitment to involvement in the photographic technologies led us in 1951 to take a partnership in the re-establishment of the Hoh & Hahne company in Offenbach. Hoh & Hahne were originally in Leipzig, the historic centre of the German reprographic industry, and were one of the earliest makers of quality repro-cameras.

Our development of photocomposition continued, financed by the healthy sales of metal type.

It was not until the 1958 DRUPA exhibition that the first Berthold photocomposition machine was shown: the 'diatype'. There was tremendous interest from the industry. Typefaces – previously only available as 'foundry' type – could be set, in a size range of 4–36 pt, to an absolutely superb quality. It seemed as if a typesetter's dream had come true. Each typeface required a single investment: all sizes could be produced from one master. There was an unlimited supply of all characters including accents and signs, and the type wouldn't wear out: it was truly the photographic equivalent of hand-setting.

Main text set in Berthold-Exclusiv Daily News family. Other matter set in Berliner-Grotesk, Boulevard, Akzidenz-Grotesk and Akzidenz-Grotesk Buch families. Fish from Special Signs II.

During the early stages of diatronic grid pre-production we were baffled by some characters being out of alignment on certain typefaces. Intermittent faults are always the most difficult to solve, but by a process of elimination, we determined that one particular member of our staff was responsible.

But she was a thorough, diligent worker, and we just couldn't understand why she should have such difficulty.

Eventually we realised that as she leaned across to align the characters farthest away from her, she was involuntarily shifting those that were nearest...

C·H·R·O·N·O·L·O·G·Y

·1958·
diatype announcement

·1960·
first *diatype* machine installed

·1964·
starlettograph headliner marketed; *staromat* under development

·1966·
First of six 'Photosetting Centres' opens in Germany

·1967·
The premiere of the first *diatronic* keyboard photosetter

·1971·
transmix film assembly system and *diatype headliner*

·1972·
diatronic s system; *centermix* electronic correction and tape merging unit; large format *diatype super; dialiner* ruling machine; *ministar* and *superstar* headliners; *fk3 repromat, fk60* and *precisa s* cameras all launched at DRUPA exhibition

·1975·
diatext desktop photosetter, (at less cost than an IBM-Composer)

·1977·
diasetter terminal for diatronic s and *diamat* correction unit for diatext and diasetter announced; At DRUPA exhibition, *ads 3000* system announced – floppy disc storage and display screen, to eventually replace diatronic, but using same fonts

·1978·
Companion photo unit for ads – *apu 3608*

·1979·
Further ads system components *acs 3200, cps 2000* and *cps 1000:* compact units combining keyboard & photo unit

·1980·
tps 6000 – an extension of the ads concept: start of 'T' family.

·1981·
Alphatype's Multiset marketed in Europe as *tps 8000* family. *ads arabic.*

·1982·
T family completed with *gst 4000, mft 4000* terminals, *tpe 6001* portable terminal and *dms 7000* central hard drive and system unit, plus *apu 6016* high-speed glass grid photo unit.

·1984·
FOX – compact text-oriented digital system

·1986·
DPU 5000 and *DPU 7000* digital photo units; DRUPA: all T family equipment renamed *Series D; M Series* electronic graphics system comprising *WorkStation, LaserPrinter, LaserRecorder, Scanner, DataTower;* using *LaserTypes* fonts. *CIRecorder* announced to use *DiamondTypes* ultra high-quality digital fonts

·1987·
LI raster image server for LaserStation allows output of half tones and use of DiamondTypes on LaserStation; *HRScanner* launched: high speed ultra-high resolution scanner for inputting pictorial material. *Berthold Type Centres* open in New York, Toronto, Los Angeles.

In 1964, we took an interest in the *Film-Klischee* company, Munich, who produced the 'starlettograph' headline machine.

Later, we bought the company outright and developed the 'starsettograph' and 'staromat' machines, both popular in trade shops around the world.

With both text and display capabilities, in 1966 the first of six 'Photosetting Centres' was opened in Germany, where potential customers could see our equipment at work, and where operators could receive training.

At the 1967 DRUPA show the 'diatronic' system was launched, the first keyboard-controlled area photocomposition system.

The stand was packed with curious visitors. All other systems had 'dumb' front-ends with 'intelligent', but unpredictable, output units removing all control from the keyboard operator.

The diatronic type matrix was a rectangular 'grid': a chrome glass negative containing 126 characters at 8 pt; through ingenious use of precision optic controls the typeface grid was stationary at the moment of exposure: this was the basis of the excellent quality of diatronic.

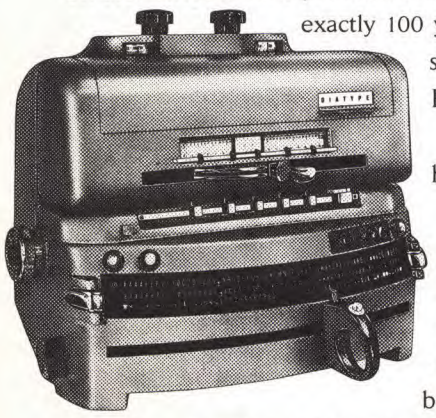
Deliveries to customers started in 1969. In 1973 our sales centre and typeface drawing and production centre opened at Taufkirchen, near Munich.

We followed this by opening a subsidiary in the USA in 1974, and in Austria in 1976.

In 1975 the 'diatext' was announced; a small desktop microprocessor-controlled text photocomposition device.

1977 was once again time for DRUPA: we launched a new generation of photosetters: the intelligent, programmable microprocessor-based 'ads 3000' with visual display screen, floppy-disc storage and enhanced type size range.

Then in 1978 our subsidiary in France opened, and on 31st October 1978 production of metal type ceased, exactly 100 years after the commission from the Master Printers.



In the meantime, we had purchased *Guttinger-Satz-Automation* (GSA), a small Swiss company producing a range of exceptionally high-quality electronic keyboards, who were also working to develop a digital typesetting system.

At the DRUPA show, we exhibited the concept of an integrated text, picture and image system: 'Magic'.

In 1981 we purchased the American Alphatype Corporation. This seemed like a mutually beneficial marriage of matched strengths and weaknesses, but it was obvious by 1986 that the marriage wasn't working out, and we divorced.

At 1986's DRUPA, we stunned the typographic world with our new M Series. Completely compatible with our older equipment, M Series is a complete, working, integrated text, picture and graphic manipulation system, based on high speed graphic workstations, image scanners, laser printers and laser output recorders.

The concept that had been first proposed in 1980 had at last come to fruition. And it delivered all it had promised.

Special programs allow scanned-in images to be cleaned up – pixel by pixel, complete logos and graphic images can be 'drawn' from scratch using mouse and cursor, and the work-station uses a friendly 'windows' environment.

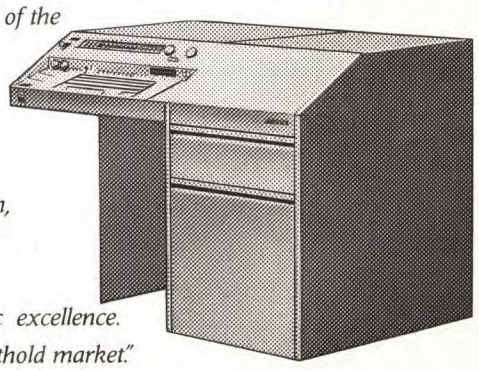
Our UNIX-based software ensures many years of compatible development, especially with our adoption of Ethernet and SCSI data transfer protocols.

The friendliness and flexibility of the system once again places us at the very forefront of technology.

The typographic ability of M Series is breathtaking. At last there is a system that is as clean and sharp as the legendary diatronic glass grid. No mean achievement.

The Seybold Report on Publishing Systems; Vol 16, No. 19; 8 June 1987: *"This is not by any means a system for the uninitiated user. It is one that requires a significant degree of typographic understanding to get the best from it. After working with it more, we began to appreciate its qualities. It is an incredibly precise system that is targeted specifically at the most awkward areas of the typesetting market – the complex trade typography market that sells its product, namely made-up film, to the ad agencies, and clients requiring absolute typographic excellence.*

In short, the Berthold market."



WHEN WE LAUNCHED THE DIATRONIC SYSTEM AT THE 1967 DRUPA, ONE OF OUR DIATYPE USERS SERIOUSLY SUGGESTED TO US THAT, IN ORDER TO PROTECT HIS INVESTMENT IN AN ALTERNATIVE PHOTOSETTING SYSTEM, HE WOULD BUY OUR PRE-PRODUCTION RUN OF SIX DIATRONIC MACHINES ON THE UNDERSTANDING THAT WE WOULD THEN SCRAP THE IDEA AND PRODUCE NO MORE KEYBOARD-OPERATED MACHINES.
WE DECLINED HIS OFFER.

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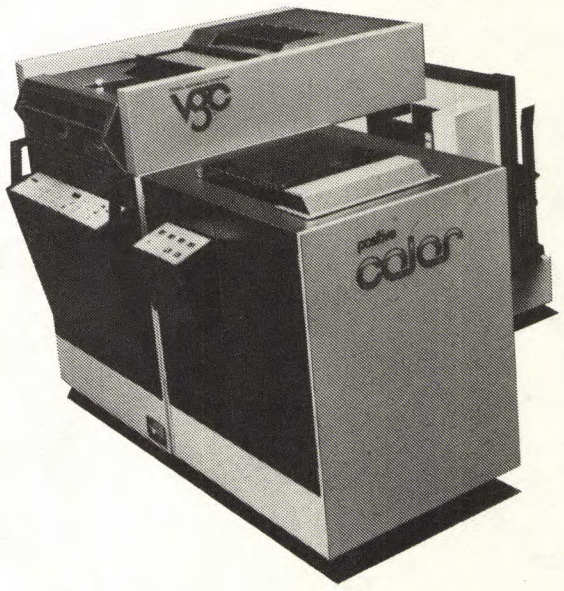

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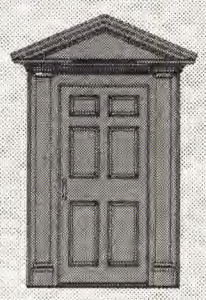

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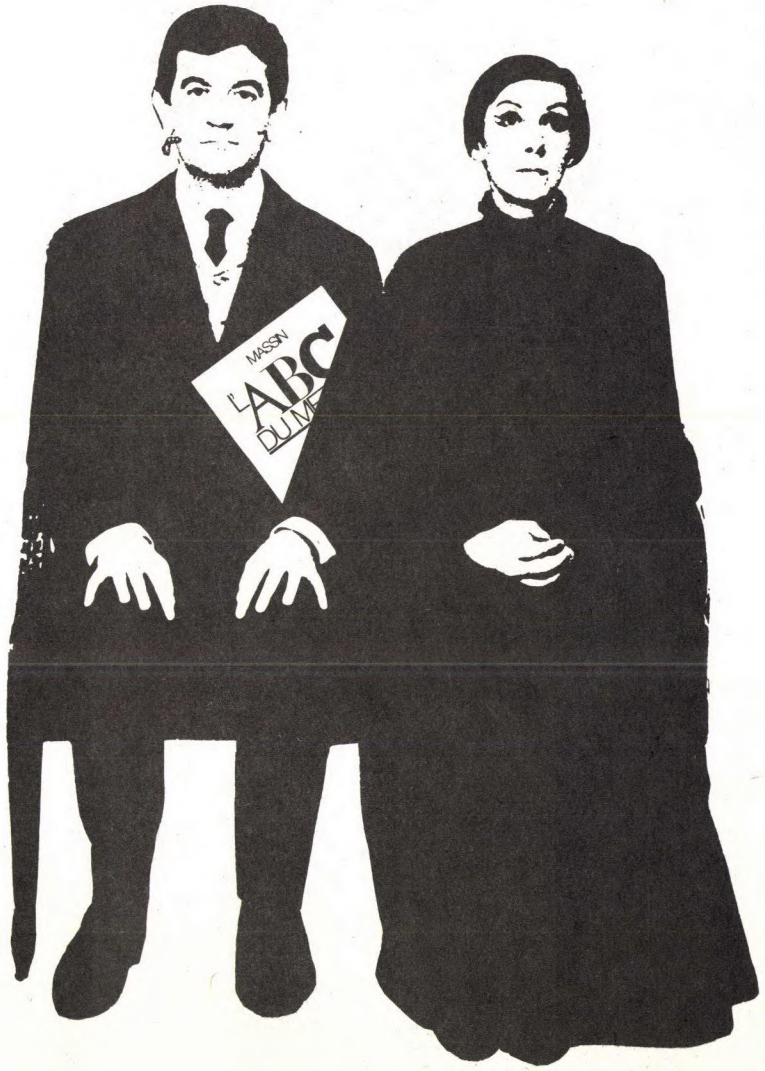

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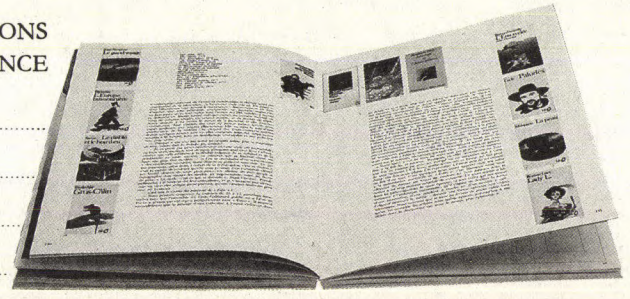

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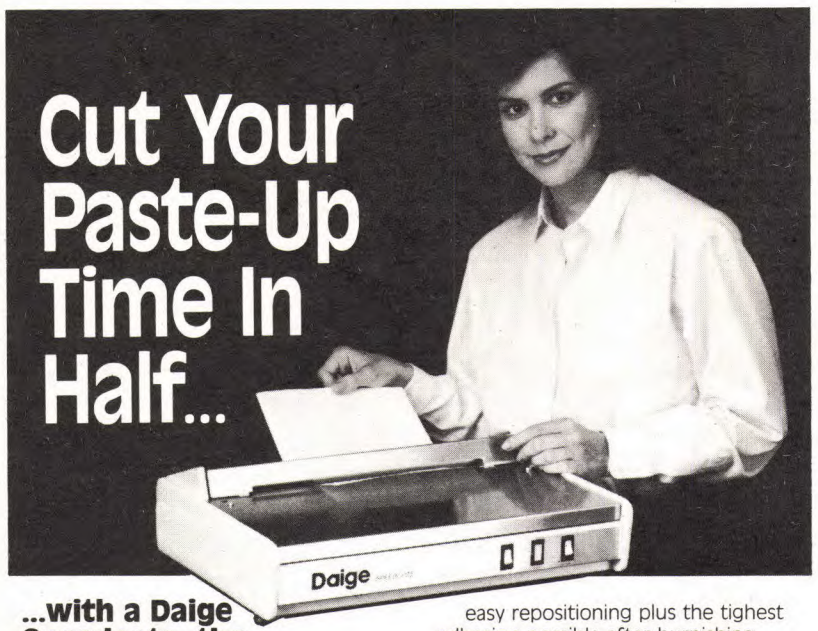

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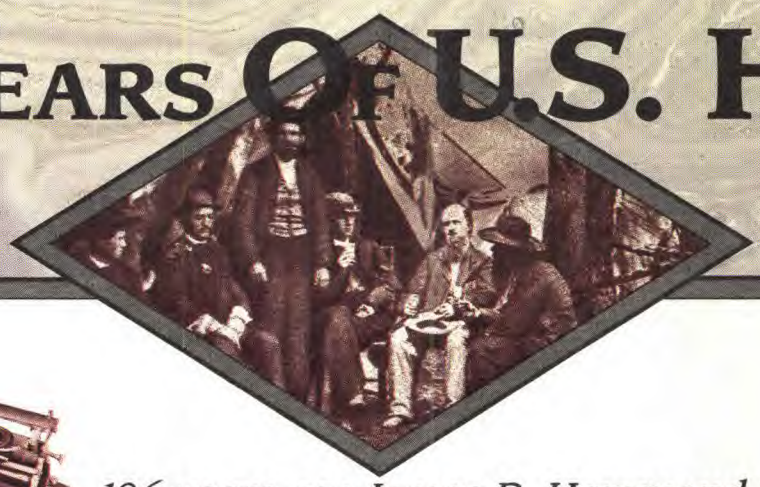

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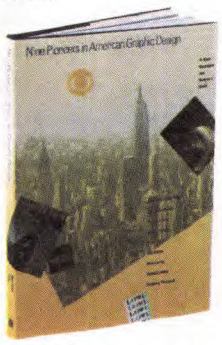

Unlike histories that attempt to cover all aspects of a subject, *Nine Pioneers* focuses sharply on a few key designers whose work and teaching have had a major impact on the direction of graphic design in America. The nine whose work is featured are: Mehemed Fehmy Agha, Alexey Brodovich, Charles Coiner, William Golden, Lester Beall, Will Burtin, Alvin Lustig, Ladislav Sutnar, and Bradbury Thompson.

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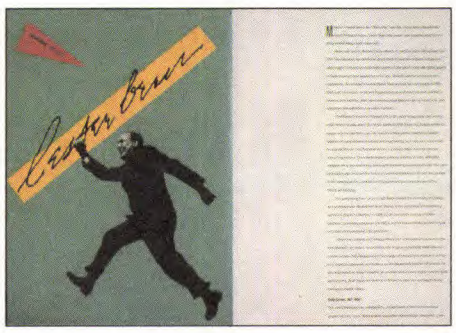

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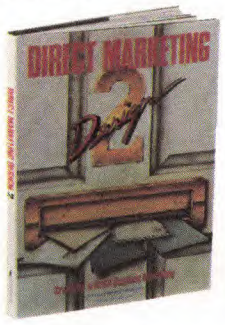

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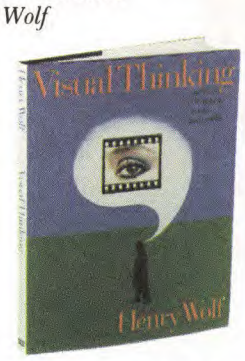

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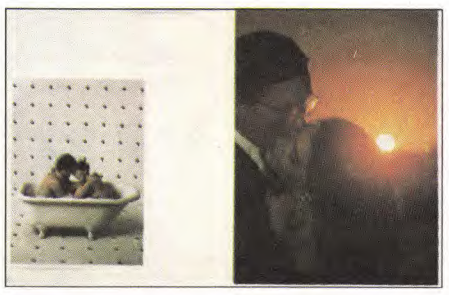

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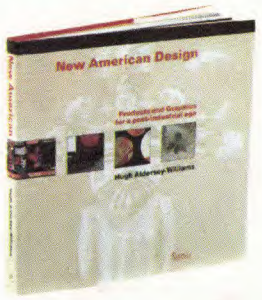

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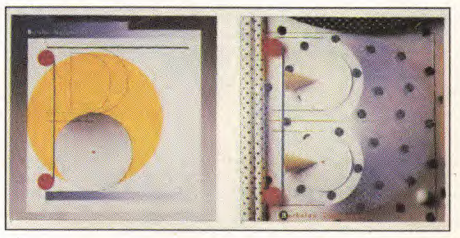

#1035
American Typography Today
by Rob Carter

Unlike the typical design annual or history of design, this is an unique three-way look at the current graphic design in America and an analysis of how it got that way. Part One looks at the work of twenty-four designers over the past two decades. Part Two features a large descriptive list of major typographic resources arranged alphabetically for quick reference. Included are associations, companies, schools, individuals, movements, publications, including many that go back to the early part of this century. The third section is a concise chart, a chronology of American design pioneers.

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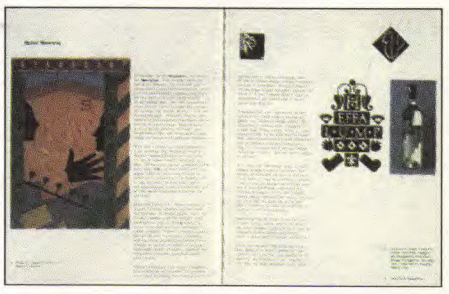

#1034
Type and Image
by Philip B. Meggs

In this lively, lavishly illustrated book, the author reveals the very essence of graphic design. The elements that combine to form a design—signs, symbols, words, pictures, and supporting forms—are analyzed and explained. How graphics function as language and the innovative ways that designers combine words and pictures are discussed.

It asks, and answers: What is the essence of graphic design? How do graphic designers solve problems, organize space, and imbue their work with those visual and symbolic qualities that enable it to convey visual and verbal information with expression and clarity? The extraordinary flowering of graphic design in our time increases the need for designers, clients, and students to comprehend its nature.

This book will provide insight and inspirations for everyone who is interested or involved in graphic communication.

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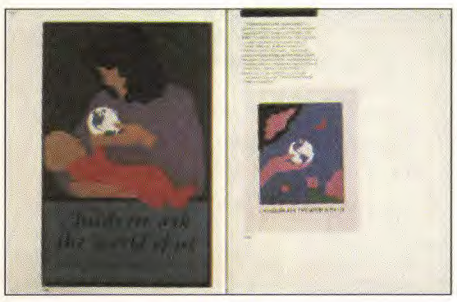

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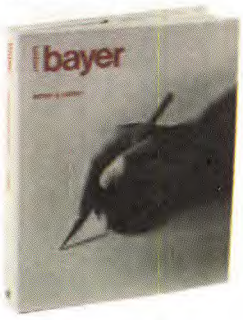
Herbert Bayer
by Arthur A. Cohen
Designed by Herbert Bayer



Herbert Bayer was one of the typographic design giants of the twentieth century and this is his definitive biography. It is very readable and precisely illustrated. A student and a teaching master at the Bauhaus, Mr. Bayer was not only one of the most influential graphic designers but a fine painter, sculptor, and photographer. He also did pioneering work in environmental art, exhibition design, architecture, and tapestry design. This book covers the six decades of Bayer's work beginning with his directorship of the Bauhaus typographic workshop to his design of the World Geo-Graphic Atlas, from his experiment in photomontage to his exhibition installments in the Museum of Modern Art.

429 pages. 43 color and 350 black & white illustrations. 9 3/4 × 11 3/4".
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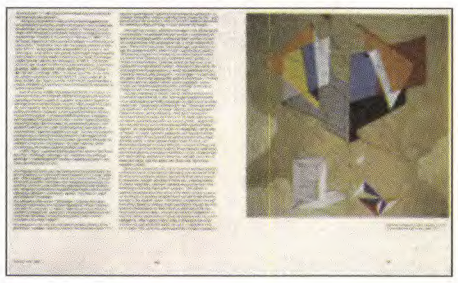

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by Edward Gottschall

Here is a critical review of the past hundred years of typographic design all over the world. Over 900 large size illustrations, more than 500 in full color, it shows, as well as tells, about design trends and their significance. Full alphabets of more than 200 of the twentieth century typefaces are shown, and a major section is devoted to the effects of today's computer and laser technologies on what designers can do and how they can work. 17 page review in Winter 1989 U&lc.

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Foreword by Edward Booth Clibborn

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American Illustration 7
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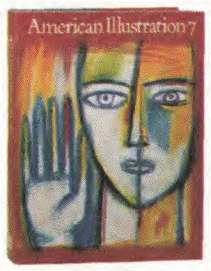

The best in U.S. and Canadian contemporary illustration art for magazines, newspapers, books, advertisements, posters, packaging, and films. Illustrations, shown one to a page and almost all in full color. Fully reviewed in August 1988 U&lc BookShop.

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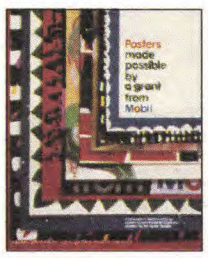
Foreword by Brendan Gill



This volume celebrates the poster as a graphic art form. The 250 international posters shown display a wide range of illustrations and typographic styles. Fully indexed. Fully reviewed in November 1988 U&lc BookShop.

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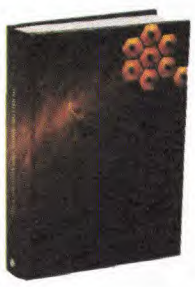

This Annual offers a fresh, bright, exciting and effective way of designing ads, packages, books, and a wide variety of collateral material for print and TV. It displays material never seen before. Fully reviewed in Winter 1989 U&lc.

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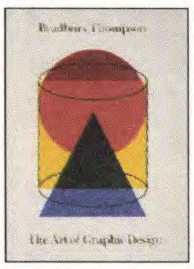
by Bradbury Thompson



This elegant book designed by Mr. Thompson brings together, for the first time, a full spectrum of his timeless contributions to American design. A must for all aficionados of type and graphic design. Fully reviewed in August 1988 U&lc.

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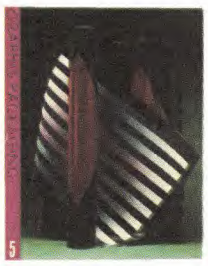

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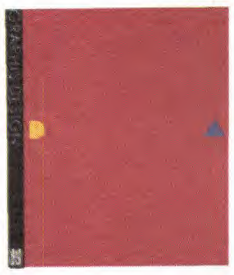

Your one-stop book in full color for the best graphic designs from all over the world. A collection of over 650 of the very best pieces were chosen. Fully reviewed in August 1988 U&lc.

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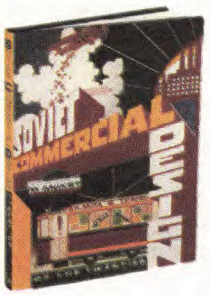
Edited, designed by M. Anikst with cooperation by the Soviet Government



Bold handling of type and color characterize much of the work shown. Included are works long forgotten, as well as the now classic pieces by Mayakovsky, Rodchenko, Lissitsky, Gan and Stepanova. Fully reviewed in November 1988 U&lc BookShop.

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